An Approach to the Study of American Indian Literature at the College Level

---

A Dissertation

Presented to

The School of Graduate Studies

Drake University

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Arts

---

by

Gretchen M. Bataille

August 1977

An Approach to the

Study of

American Indian Literature

at the College Level

by

Gretchen M. Bataille

Approved by Committee:

John A. Hagaman

Norman R. Hane

Milton Gubb

Charles A. Nelson

Richard L. Hemmstadt

Earle L. Canfield

Dean of the School of Graduate Studies

AN APPROACH TO THE STUDY OF AMERICAN INDIAN LITERATURE AT THE COLLEGE LEVEL

An abstract of a dissertation by
Gretchen M. Bataille
August 1977
Drake University
Advisor: John Hagaman

Although few English students in American colleges and universities have been exposed to the materials of the American Indian tradition, such literature has been available for a number of years. The works of American Indians, whether individual or tribal, have generally gone unnoticed by the majority of teachers, who have usually favored non-Indian interpretations of Indian experiences. Most literature students have studied the works of James Fenimore Cooper and have read "Hiawatha," but few have read the Navajo "Night Chant" or heard traditional Indian tales, and courses in twentieth century literature have routinely omitted American Indian novelists and poets.

An increasing interest in minority and ethnic literature, however, has resulted in more publication of American Indian materials for the classroom. While this is to be applauded as a long-awaited realization that American literature is multi-cultural, there are difficulties inherent in the assumption that one can pick up a lesson plan or curriculum guide and teach a novel by N. Scott Momaday or a group of poems by Ray Young Bear. To understand and to teach American Indian literature is more difficult than is apparent on the surface. Although a teacher could "get by" with a superficial treatment of a novel or

poem, such activities do justice neither to education nor to the literature.

Teaching minority literature is difficult because we lack a critical past that exists for most American and British literatures. The problems are intensified by the negative attitude toward minority groups that has been nurtured by the very exclusion of their literature from courses. In excluding these literatures from regular academic programs, English departments have left students with mostly popular culture to determine their images of and knowledge about Native Americans. Chapter One discusses some of the stereotypes which in the past have hindered and still today limit our understanding of American Indian literature.

The study of American Indian literature should begin with the traditional oral materials of the People. What have been passed down as poems were originally songs, which usually are presented in a printed page context rather than through the oral tradition within the cultural context. Also as a part of the oral heritage are a large number of tales and myths. There are religious accounts of creation, trickster tales, explanatory tales, and both serious and humorous stories. Such literature is found among all American Indian tribes and, although much has been lost, there is a great deal remaining as a part of living American Indian cultures. These oral materials are at the core of later biographical and autobiographical works which tell the stories of individual lives as well as tribal lives. The ceremonies recounted in Black Elk Speaks and the account of the religious

lives of his people in Charles Eastman's Soul of an Indian can be directly traced to the power and pervasiveness of the oral tradition. Most often selected for today's classrooms are the contemporary fiction and poems, written in English rather than the native languages and often reflecting twentieth century concerns. Here too are the vestiges of the traditional cultures of Indian people, sometimes directly related to a particular tribe and sometimes reflecting a pan-Indian philosophy. Writers such as N. Scott Momaday, James Welch, Wendy Rose, Leslie Silko, Ray Young Bear, and others represent the vitality and imaginations of the Indian writers of this century, but they do not ignore their heritage, nor do they deny its influence.

Because none of the contemporary literature of the American Indian can be fully understood or appreciated without a solid knowledge of the traditional materials--the symbols, the characters, the themes, and their significance to tribal lives--this study will emphasize the traditional heritage that continues to perdure and to influence and direct contemporary writers. The emphasis of Chapter Two will be on this essence of American Indian literature. Chapter Three will then illustrate the influences of traditional elements on contemporary writing.

It is impossible to prescribe a plan for a course in American Indian literature that will be appropriate for all college classrooms; nevertheless, it is possible to describe a variety of approaches and materials which might be used. To this end, the concluding chapter will present several suggestions to the teacher of American Indian

literature. These suggestions plus the annotated bibliography will provide substantial material from which to organize a course designed to meet the needs of an individual teacher and class.

CONTENTS

CHAPTER ONE. COUNTERING THE STEREOTYPES

> "Being an indian is a heavy burden to the oshki anishinabe because white people know more about the indian they invented than anyone."
>
> --Gerald Vizenor, Chippewa
> The Everlasting Sky: New Voices from the People Named the Chippewa

Many college and university catalogues include one or several classes which come under the rubric of ethnic studies. The courses are popular with teachers and students alike because for both groups they represent a change of pace from the traditional courses. Such courses hopefully suggest a move toward an appreciation and recognition of the cultural diversity in America and mean that we as a nation are ready to follow the suggestion of Louis Ballard, American Indian composer and author, that "cultural differences should be honored, not merely 'accepted,' which is nothing more than a synonym for 'tolerated.'"[1] In the decade of the Bicentennial it is fitting to reexamine our history; however, the "celebration" of the past and the interest in ethnicity have combined during the seventies to result in one very

[1] "Cultural Differences: A Major Theme in Cultural Enrichment," Indian Historian, 2(Spring 1969), 7.

large, and, to many people, embarrassing truth: America's historical past does not mean the same to everyone nor has it always been interpreted accurately.

There are both practical and philosophical reasons for multicultural education at all levels. In Toward a Theory of Instruction Jerome Bruner outlines the changes in our time which require that we reconsider our definitions and methods of education.[2] If we consider these changes in light of ethnic studies programs, we find that innovation in curriculum is even more critical. The increasing understanding of man as a species forces us to consider what we have in common with our ancestors and with each other. Because we continue to understand better the process of education, we must redefine how we shall educate each generation of students. Too often teachers continue with the same books, the same discussion questions, and fail to recognize that what they are teaching as well as how they are teaching the materials is totally irrelevant to the student's experiences and ability to comprehend as well as irrelevant to the needs of society. In a more recent publication Bruner succinctly states his perspective: the educator "who formulates pedagogical theory without regard to the political, economic, and social setting of the educational process courts triviality and merits being ignored in the community and in the class-

[2]Toward a Theory of Instruction (Cambridge, Mass.: Harvard University Press, 1966), p. 22.

room."[3] The "political, economic, and social setting" of our national community is clearly multi-cultural.

Jack Forbes, who has worked with the education of both Mexican-Americans and American Indians, offers a reason for the instruction of non-Indians in Indian culture: "Majority group pupils are being cheated in our schools when they master only one language, when they learn about only one side of American history, when they are exposed to only one musical tradition, when they read only one kind of literature, when they learn only one approach to the visual arts, and when they are exposed to a curriculum which has no deep roots in the soil of their region and in America."[4]

James A. Banks is adamant in his view: ". . . the main goal of ethnic studies should be to help students develop the ability to make effective decisions so that they can, through intelligent social action, influence public policy."[5] Banks sees the courses primarily functioning as political tools which have long-range effects on our society. Clyde Kluckholn, anthropologist, sees such studies in a more self-fulfilling way: "Studying [other cultures] enables us to see ourselves better. Ordinarily we are unaware of the specialized lens

[3]Francis A. J. Ianni and Edward Storey, Cultural Relevance and Educational Issues (Boston: Little, Brown and Co., 1973), p. 464.

[4]Education of the Culturally Different; A Multi-cultural Approach (Far West Laboratory for Educational Research and Development, 1969), p. 43.

[5]Teaching Strategies for Ethnic Studies (Boston: Allyn and Bacon, 1975), p. viii.

through which we look at life."[6] Both of these views suggest that education must be relevant, must have purpose beyond knowledge gained, and must lead to change, either in the individual or the society.

There is yet another reason to include American Indian studies in curricula, though the focus is somewhat different. In his study of the education of American Indian children, Berry Brewton discusses two ways to alleviate the educational problems of Indian young people. Indian children need to develop a better image of themselves, but, more significantly, he suggests that non-Indians need more understanding and appreciation of the Indian so that their image of the group might also be improved.[7] He cites evidence that suggests that the Indian's image of himself depends greatly on the image held by white society. If that is true, the place to begin to improve the Indian images is with non-Indians. Research also indicates, according to Brewton, that "prejudice yields to education"; thus schools can make a contribution to changing the stereotypical views many non-Indians have about Indian people.[8]

Jack Forbes echoes Brewton's conclusions: "Anglo-American young people grow up in a 'never-never' land of mythology as regards non-whites and it is crucial for our society's future that damaging myths

[6]Banks, p. 21.

[7]The Education of the American Indians: A Survey of the Literature (Washington, D.C.: U.S. Department of Health, Education and Welfare, 1968), p. 96.

[8]Brewton, p. 98.

be exposed and eliminated. We must bear in mind that the 'white problem in America,' the tendency of Anglo-Americans for three centuries to exploit and denigrate non-whites, is probably still the major hurdle blocking the advancement of brown and black Americans."[9]

There are then many reasons for multi-cultural education: to reinforce the concepts of pluralism; to teach the literature, the history, the values of groups which, though a part of American society, have been repeatedly ignored; and to provide students with the knowledge and materials which will enable them to make decisions in a pluralistic society. Jack Forbes criticizes American schools because they "pretend to teach . . . literature of this land when almost always they only teach the . . . literature of the elite segments of the white population." He advocates a really "American" education based on Native American principles which stress not the acquisition of specific skills, but "learning how to be a human being and how to live a life of the utmost spiritual quality."[10]

This Native American philosophy has been repeatedly overlooked in the classroom. In fact, except in popular culture, the American Indian has hardly existed. Especially have the literary achievements of the American Indian been ignored in the traditional English department. What remains from the oral tradition has been labeled children's stories, and contemporary writers find themselves labeled "protest

[9]Forbes, p. 51.

[10]"The Americanization of Education in the United States," Indian Historian, 7(Spring 1974), 19.

writers" or studied as sociological examples rather than men and women with creative talents continuing a major literary tradition.

Because the academic study of the American Indian has remained isolated in anthropology or sociology departments, it is only recently, primarily since the insurgence of Indian Studies programs in the 1960's, that Indian literature has been treated seriously by scholars as literature rather than as anthropological or sociological documents. There were early collections of songs and tales by Franz Boas, Daniel G. Brinton, George Bird Grinnell, and others, but the materials were often scholarly extensions of ethnological fieldwork and were not considered teachable as literature, appearing instead in scholarly journals. Studies of the image of the American Indian in literature, such as that by Herman Tenkate for the Smithsonian Institution, treated how the Indian was portrayed by whites and ignored what the Indian was chanting, singing, or telling within his or her own culture. Tenkate concluded, in fact, that artists had been more truthful than novelists or poets in portraying the American Indian.[11] Yet we have depended on literature to help us as teachers, students, and readers to experience vicariously the multiplicity of lives in this world. In his introduction to Culture Shock: A Reader in Modern Cultural Anthropology, Philip K. Bock admits that "direct confrontation with another society is the best way to learn about alien modes of life or to gain a perspec-

[11] "The Indian in Literature." Annual Report of the Board of Regents of the Smithsonian Institution (1921) (Washington, D.C.: Smithsonian Institution Press, 1922), pp. 507-528.

tive on one's own culture," but he offers a substitute for such confrontation--"Great works of literature, aided by the reader's imagination, can often communicate more about other ways of life than the average person could learn from months of direct experience."[12]

Faced with the task of selecting the "great works," the teacher must decide which literature accurately reflects Indian experience. It is important too that the materials chosen represent the American Indian as more than a twentieth-century anachronism. Mentor Williams in his introduction to Schoolcraft's Indian Legends criticizes the way we have approached American Indian studies in the past: "He is more than an exhibit in a museum, more than a vendor of trinkets, more than an extra in a Hollywood western. The American Indian has left an indelible mark upon the culture of America, upon its customs, its habits, its language, and even upon its mode of thought . . . . there are more ways to study the Indian than to botanize on the grave of his dead past: History and literature have too long done no more than that."[13] Irving Hallowell argues the same thing, saying that the Indian has influenced "our speech, our economic life, our clothing, our sports and recreation, certain indigenous religious cults, many of our curative practices, folk and concert music, the novel, poetry, drama, even some

[12]Culture Shock (New York: Alfred A. Knopf, 1970), p. xi.

[13]Schoolcraft's Indian Legends (East Lansing: Michigan State University Press, 1956), p. ix.

of our basic psychological attitudes. . . ."[14] Despite the influence that the American Indian has had on twentieth century America, we must recognize, as does historian Bernard Devoto, that "American historians have made shockingly little effort to understand the life, the societies, the cultures, the things, and the feeling of the Indians, and disastrously little effort to understand how all these affected white men and their societies."[15]

The misrepresentation and distortion of American history has resulted in another obstacle for teachers of minority studies. Many students carry in their heads a number of stereotypes and outright prejudices about those people who are in any way "different" from them. It doesn't matter that they've never seen a "real-life Indian"--most non-Indian students "know" they grunt a lot and say "how" and "ugh," just as they "know" that Black people have rhythm, Chinese are good at doing other people's laundry, and Mexicans talk like the Frito Bandito. Alvin Josephy summarizes this truth:

> More common among most whites are the false understandings and images which they retain about Indians. For many, the moving pictures, television, and comic strips have firmly established a stereotype as the true portrait of all Indians: the dour, stoic, warbonneted Plains Indian. He is a warrior, he has no humor unless it is that of an incongruous and farcical type, and his language is full of 'hows,' 'ughs,' and words that end in 'um.' Only rarely in the popular media of communications is it hinted that Indians, too, were, and are, all kinds of

[14]"The Backwash of the Frontier: The Importance of the Indian on American Culture," in The Frontier in Perspective, Walker D. Wyman and Clifton B. Kroeber (Madison: University of Wisconsin Press, 1957), p. 231.

[15]Wyman, p. 230.

> real, living persons like any others and that they included peace-loving wise men, mothers who cried for the safety of their children, young men who sang songs of love and courted maidens, dullards, statesmen, cowards, and patriots. Today there are college-trained Indians, researchers, business and professional men and women, jurists, ranchers, teachers and political office holders. Yet so enduring is the stereotype that many a non-Indian, especially if he lives in an area where Indians are not commonly seen, expects any American Indian he meets to wear a feathered headdress. When he sees the Indian in a conventional business suit instead, he is disappointed![16]

During the summer of the Bicentennial we traveled for a month through the Southwest and West and I was visually reminded of some of the real issues to be faced by teachers of American Indian literature. On one June day we left our campground early and were among the first that morning to pass through the supermarket-like gates into the Buffalo Bill Historical Center, a modern structure on the edge of Cody, Wyoming. We spent the morning at the Buffalo Bill Museum, the Whitney Gallery of Western Art, and the Plains Indian Museum which make up the Historical Center. There I saw the originals of lithographs that I had seen in old Harper's Weekly magazines yellowing on library shelves. I gazed for the first time at the actual brushstrokes on works by Remington and Russell and Catlin, read their letters, saw their pictures. In another wing the memorabilia of Buffalo Bill, "the idol of American youth," proved he was one of the first media creations. Pictures of Cody with famous Indians, books translated into French and Spanish, comic books, dime novels, posters--all made a hero out of the former hunter and scout who had a flair for the unusual and a desire

[16]The Indian Heritage of America (New York: Knopf, 1968), p. 8.

for the spectacular. On the lower level was the Plains Indian Museum. There case after case of intricately-beaded clothing, hand-formed cooking pots, and archaeological findings lined the walls. The experience visualized my previous abstract concepts about the dual and ambiguous images of the American Indian. The idealized warriors painted by Catlin hung in one wing; the gaudy and fantastic Indian imagined by Cody was present in another. And on the lower level the real and actual bits and pieces of Indian history were stored--dolls which little Indian girls once played with, toy horses made by some father for his son. There were cooking utensils, clothing, old Navajo blankets, and yes, feathered headdresses too. But the picture that emerged from viewing the exhibits on the lower level was a more complete image than was revealed in the other sections of the museum; it was an image of a people, diverse and unique, who grew and changed with the influence of the Europeans, changing from porcupine quills to beads to decorate their clothing, from antler utensils to metal ones, from bows and arrows to guns. Studied carefully, the exhibit showed that neither Catlin's nor Cody's Indians were complete, but both were the inventions of individuals with their own purposes in mind. Catlin was an idealist whose motives were to preserve the "nobility" of Indian ways and be the "historian for the Plains Indians." Cody's motives, however, appeared to be self-aggrandizing and capitalistic.

During another part of the vacation we visited the Huntington Library in Pasadena, California. There too was evidence of the confusion of white society when dealing with Indian life and history. One

of the labels in an exhibit case reads, "Despite efforts by the United States government to make just treaties, the Indians were gradually pushed west." Such a statement reflects the ambivalent and ambiguous manner in which we have regarded the American Indian as well as the veiled guilt about our treatment of the country's first inhabitants. If "just" treaties were made, who was doing the pushing? Who determined whether or not the treaties were just?

The influence of this inability to explain or define the historical reality of Indian-white relationships has affected us in several ways. The need to affirm the sometimes paradoxical governmental attitudes towards the Indian during the colonial period resulted in literature which treated the Indian either as an ignoble savage or a romantic nomad of the forest. Early American literature portrayed Indians as evil animals in the captivity narratives and at the same time glorified Indian "princesses," such as Pocahantas, and dying warriors in early poetry. As the invaders pushed the frontier farther and farther west, American writers continued to reveal the dual views of the Indian. More and more contact with the Indian tribes of America resulted in new relationships, some of which modified previous views and resulted in even more confusion about who or what the "Indian" was. Painters such as Catlin saw themselves as historians recording the costumes and ceremonies of the "vanishing" tribes. Missionaries continued their attempts to Christianize the "savage" and "heathen" people of the woods. Others, anthropologists and ethnologists, recorded some of the languages of the various tribes. During the latter part of the nineteenth century and early in the twentieth century more and more writers

became interested in the Indian as subject matter. The results ranged from the sympathetic treatment of Helen Hunt Jackson to the savage portrayals in the Beadle dime novels, the images reflecting each writer's personal vision as well as a combination of the political and/or social views of the time.

A stronger force than literature began operating on the public mind during the twentieth century--the visual media was also portraying the Indian and many people began viewing movies based primarily on the dime novels of the previous decades. Initially the images portrayed on the screen had been accurate newsreels, but soon producers and writers discovered that vicious Indians drew more crowds. The visual misrepresentation was perpetuated for several decades--from the silver screen to the 24" color television in every home. What continued to be communicated was a non-Indian view of the people and the culture, and it is this inaccurate view of the American Indian that has contributed to the twentieth-century stereotypes.

These stereotypes have significantly influenced college students' perceptions of the American Indian. The majority of the students to whom I've taught American Indian literature have been white and from Iowa. Their first assignment has been to define or describe "Indian." An analysis of several classes' papers leads me to believe that our views of other groups are formed early, and, unless they're challenged, they change very little. Images of feathers, horses, tipis, war paint, and scalping--the Hollywood Indian--predominate. Even when these more obvious stereotypical views are missing, the image is one of the past, usually either romanticized or evoking pity for a vanishing race.

Since most of these students have never lived near Indians nor have most of them ever seen an Indian (keep in mind, they wouldn't recognize an Indian unless he had long braids and a loincloth), where did they ever come up with such a sure notion of what Indians are? And, if they believe the stereotypes are reality, how can they understand the beauty of a Navajo chant or the humor of green frog dollars or the pathos of "women and children lying frozen in Wounded Knee Creek"? Before they can deal with the literature then, they must deal with these pictures in their heads. By asking students to define or even to draw an Indian, the instructor will gain an awareness of the students' stereotypes and both teacher and students will become more sensitive to the inaccurate images that appear so frequently in mass media and too often in literature as well.

These experiences are not unique, nor are these students from Iowa alone in their misconceptions. The U.S. Senate Special Subcommittee on Indian Education report of 1969, Indian Education: A National Tragedy--A National Challenge, reports similar situations all over the country.

> To thousands of Americans, the American Indian is, and always will be, dirty, lazy, and drunk. That's the way they picture him; that's the way they treat him.
>
> . . . In every community visited by the subcommittee there was evidence among the white population of stereotypical opinions of Indians.
>
> . . . The basis for these stereotypes goes back into history--a history created by the white man to justify his exploitation of the Indian, a history the Indian is continually reminded of at school, on television, in books and at the movies.

> It is a history which calls an Indian victory a massacre and a U.S. victory an heroic feat. It is a history which makes heroes and pioneers of goldminers who seized Indian land, killed whole bands and families and ruthlessly took what they wanted. It is a history which equates Indians and wild animals, and uses the term 'savages' as a synonym for Indians.
>
> It is this kind of history--the kind taught formally in the classroom and informally on street corners--which creates feelings of inferiority among Indian students, gives them a warped understanding of their cultural heritage and propagates stereotypes.
>
> The manner in which Indians are treated in textbooks--one of the most powerful means by which our society transmits ideas from generation to generation--typifies the misunderstanding the American public as a whole has regarding the Indian, and indicates how misconceptions can become a part of a person's mind-set . . . .
>
> Textbook studies by a number of States indicate that misconceptions, myths, inaccuracies and stereotypes about Indians are common to the curriculum of most schools.
>
> . . . With attitudes toward Indians being shaped, often unconsciously, by educational materials filled with inaccurate stereotypes--as well as by teachers whose own education has contained those same stereotypes and historical misconceptions--it is easy to see how the 'lazy, dirty, drunken' Indian becomes the symbol for all Indians. When the public looks at an Indian they cannot react rationally because they have never known the facts. They do not feel responsible for the 'savages' have brought their conditions upon themselves. They truly believe the Indian is inferior to them.[17]

All of these past images still live today. The stereotyped Noble Savage who appeared in Cooper's Leatherstocking Tales and was featured in Harper's Weekly lithographs reappears on the late show. The scenes reproduced in Catlin paintings later appeared in A Man Called Horse. The drunken Indian of 1846 signing a worthless treaty was recreated in

[17]Report #501 of the Committee on Labor and Public Welfare, U.S. Senate. Made by its Special Subcommittee on Indian Education. 91st Congress, 1st Session. (Washington, D.C.: Government Printing Office, 1969).

Flap during the 1960's. The bonneted chief of Remington was still around in 1976 getting his picture taken, this time to commemorate the Bicentennial. Our popular culture continues to expose and exploit the negative and unreal images of the Indian that were formed by our first writers, photographers, and painters and nurtured by textbooks.

Current American Indian stereotypes originated in pre-twentieth century attitudes and images. One picture does not suffice, however. The Indian has a multiple image and at the same time a partial image. The Indian--no tribe, no identity, almost always male, is either noble (still savage, but noble nevertheless) or bloodthirsty and vicious. There are variations of the stereotype--the drunken Indian, the heathen, the lazy native--but still it is an image of a creature less than human often without religion, morality, or virtue. Usually he is viewed apart from wife or children or any family relationships, an isolated figure, one with a pinto pony, gliding across the plains of America. He is viewed always as an Indian first, an individual last. He combines all the noble virtues expressed in a Catlin painting with the savagery of a Beadle novel.

American Indian literature reflects a different view of the Indian. Literature being written today by American Indians varies a great deal, but often it reflects a sensitive understanding of the past and the oral tradition, perhaps a sadness and longing for what might have been, and a hope for a future in which Indian people can rightfully claim their heritage, if not their land. Contemporary American Indian writers do not ignore their heritage nor do they deny its

influence; however, their past is not a creation of Hollywood directors, dime novel authors, or wild west show entrepreneurs.

American Indian people have been justly angered by the misleading images which continue to be perpetuated. In 1927 the Grand Council Fire of American Indians addressed the mayor of Chicago asking for a more honest approach to American history--"We ask this, Chief, to keep sacred the memory of our people."[18] Yet over twenty years later the American Council of Education did a study of textbooks being used in the schools and their observation about the Indian image in the books was short and to the point: "Only two major attitudes governed the treatment of American Indians. The first was that of cruel, bloodthirsty Indians whose rights were unquestionably superseded by the interests of white pioneers. The second was that of the noble redskin, a high minded son of nature. Almost without exception, no convincing picture of Indians as a group or of the cultural characteristics of Indian life, past or present, was presented."[19] Another twenty years of publishing and teaching was to go by before a group of Indian people in San Francisco decided that they had had enough of the "white-washing" of books, especially textbooks used in the public schools. In 1966 the Indian Historical Society stated in a report on the status of education: "What is needed, and quickly, is a massive program to

[18]Ruth Gallant, "Issues and Interests: First Grade through College," North Dakota English, 1(Summer 1976), 31.

[19]Michael B. Kane, Minorities in Textbooks: A Study of Their Treatment in Social Studies Texts (Chicago: Quadrangle Books, 1970), p. 112.

provide new materials of instruction, new curricula, a whole set of new values which take into consideration the original owners and the First Americans of this land, as an integral part of our history."[20] Although most of these studies had as their main concern the textbooks used in social studies and history classes, the impact of the statements must be borne by other literature as well. The indictment is against the entire educational system which, as Roy Harvey Pearce points out, is "to make people alike."[21] Only recently have we begun to reject the "melting pot" concept in favor of cultural pluralism. Ruth Roessel, Director of Navajo and Indian Studies at Navajo Community College, argues that:

> Our nation must respect these desires and yearnings on the part of Indians and others, and it must readjust its thinking so that we Americans can respect differences and recognize that each culture makes an important contribution--adds a significant design to the overall fabric that makes up this great land. Today, as never before, schools are challenged into presenting the kinds of information and the kinds of materials which will support and reinforce the principles of cultural pluralism.[22]

Such principles can be supported by courses in minority literature, for it is through their literature that a People speak. American Indian literature has its roots in the oral traditions of the many

[20]Rupert Costo and Jeannette Henry, Textbooks and the American Indian (San Francisco: Indian Historian Press, 1970), p. 9.

[21]Historicism Once More (Princeton: Princeton University Press, 1969), p. 70.

[22]The Role of Indian Studies in American Education (Tsaile Lake, Chinle, Navajo Nation, Arizona: Navajo Community College Press, 1974), p. 4.

tribes which call this continent Mother Earth and those tribes have perpetuated by word of mouth the myths, the legends, and the songs of each group. It is this oral literary heritage which provides the strength of contemporary Indian literature and which suggests symbols, structures, and characters to today's American Indian writers. Chapter Two of this study discusses the traditional elements of the oral heritage and Chapter Three illustrates the use of these traditional materials in contemporary poetry and prose. In order to provide guidance for the teacher of American Indian literature, Chapter Four suggests approaches to both the songs and the stories. This chapter, used in conjunction with the annotated bibliography, should provide sufficient materials with which to plan a course in American Indian literature at the college level.

In the conclusion of that 1969 report on Indian education, Senator Ted Kennedy expressed a vision of America as "a nation of citizens determining their own destiny; of cultural difference flourishing in an atmosphere of mutual respect; of diverse people shaping their lives and the lives of their children."[23] If this is not the vision we are perpetuating in the classroom, it is the vision which we should be seeking.

[23]U.S. Senate Report, p. ix.

CHAPTER TWO. THE TRADITIONAL LITERATURE

"Come, come,
Let us tell the old stories
Let us sing the sacred songs."

--N. Scott Momaday
"Carriers of the Dream Wheel"

Definition

In his article "The Man Made of Words" N. Scott Momaday poses and answers several questions about the earliest of American literatures, its form and its function. He provides a simple definition of the oral tradition, a definition that applies to all oral materials: "The oral tradition is that process by which the myths, legends, tales, and lore of a people are formulated, communicated, and preserved in language by word of mouth, as opposed to writing."[1]

We cannot go back to the original oral myths, legends, and songs in the native languages as materials to teach in the classroom because, even though those native language literatures are still available, they are not usable by most teachers, teachers who are unfamiliar with the culture and probably don't speak the native languages. Instead we must

[1]Abraham Chapman, Literature of the American Indian: Views and Interpretations (New York: New American Library, 1975), p. 103.

rely on translations and interpretations of the earliest materials. And these written materials, already changed by being written down, are further removed from the original context by being taught in the formal classroom rather than the environment in which they were created. N. Scott Momaday has said that the stories are always one generation from extinction, and, when Ella Clark went to gather legends from the Indian people of the Pacific Northwest, she was told, "If you had only come last year! The person who could have helped you most died last winter."[2] Despite these and other difficulties, there are rewards to be gained by introducing students to this early material, for they will see not only the rich heritage that has been ignored in most American literature classes but also the elements that have remained constant in the Native American tradition. The structures, symbols, characters, and themes that appear in the early materials reappear in later works, emphasizing the continuity and completeness of the literature.

Louis Untermeyer in 1931 included an essay on American Indian poetry in his collection of American poetry. He commented that "Indian poetry is the earliest art of which any trace can be found in America and it is the last to have received the attention of students."[3] Despite Untermeyer's recognition of this literature, subsequent volumes of American literature continued to begin with the colonial period or

[2]Indian Legends of the Pacific Northwest (Berkeley: University of California Press, 1953), p. 2.

[3]American Poetry, from the Beginning to Whitman (New York: Harcourt, Brace, and Co., 1931), p. 690.

with Columbus' first journal entries. Perhaps American Indian literature is omitted because many critics and teachers do not know how to approach this particular and, to many, peculiar form of literature. Indeed, American Indian literature must be approached in a different manner from other literatures. All traditional Indian literature must be understood in the context of ceremony in which the myths and stories are "acted out." Paula Allen argues against separating the elements of Indian literature into various categories, and her argument is convincing. If one defines the basic forms of the culture as Ceremony and Myth, one sees the interrelationship of all the literature. "The Ceremony is the ritual enactment of a specialized perception of cosmic relationships, while the Myth is a prose record of that relationship. Thus, the wiwanyag wachipi (Sun Dance) is the ritual enactment of the relationship the Plains people see between consecration of the human spirit to Wakan Tanka in his manifestation as Sun or Light and Life-Bestower." As Allen further points out, the ceremony includes incantation, song, dance, and prayer and is the mode of expression from which all allied songs and stories derive. Because the songs are a part of a longer ceremony and are not expected to be complete units some of them are short and some sound like prayers. This explains why some of the meaning seems unclear to the non-Indian who is reading words on a printed page and outside of the context of the ceremony. Repetition and vocables have meaning in the ceremony. The repetition may be hypnotic, unifying the dancers and singers. "Soon breath, heartbeat,

thought, and word are one."[4] This simple explanation of the cultural context of American Indian literature explains why non-Indians find much of the literature confusing, vague, or meaningless. The western tendency is to separate literary forms and study each in isolation: one week on sonnets, another on the epic. American Indian literature must be approached in such a way that all the literary forms are seen as interrelated and unified.

A simple song such as the following Arapaho Ghost Dance song gains significance when considered in the context of the Ghost Dance ceremony. The dancers swaying and chanting as they move around the circle seeking a vision to save their way of life are hypnotized by the repetition.

> My father, my father,
> While he was taking me around,
> While he was taking me around,
> He turned into a moose,
> He turned into a moose.[5]

Other songs repeat phrases and patterns. The following song was recorded by Frances Densmore and is an example of a personal medicine song.[6] It was sung by a young Sioux who had dreamed that he would be aided in his life by the owl and the crow.

[4]"The Sacred Hoop: A Contemporary Indian Perspective on American Indian Literature," in Chapman, p. 121.

[5]A. Grove Day, The Sky Clears: Poetry of the American Indians (Lincoln: University of Nebraska Press, 1964), p. 119.

[6]Day, p. 100.

At night may I roam,
Against the winds may I roam,
At night may I roam,
When the owl is hooting may I roam.

At dawn may I roam,
Against the winds may I roam,
At dawn may I roam,
When the crow is calling may I roam.[6]

It is the vision or the act which accompanies the song that really creates the communicable part of the meaning. Thus the poem only appears to be fragmentary because we see it apart from its cultural context.

The Sioux song suggests several other elements of American Indian literature that are sometimes not understood. The song came to the singer in a vision, a dream. Such songs are prevalent among the Plains Indians and are difficult to describe to students who have not experienced similar events. The relationship between the boy and the owl and crow is characteristic of the attitude that all life is interrelated and all life is imbued with the same spirit. Indeed, all creatures, objects, and abstractions contain the same spirit. The songmaker is unknown. This too is characteristic of much of the early literature. The ceremonies and the songs which are part of them belong ultimately to the tribe and not the individual. This fact is dramatically demonstrated in Black Elk Speaks, for Black Elk's vision gave him no power until he acted out the ceremony of his vision for the community and thus made it a communal vision and experience. The prose record combined with the songs results then in the ceremony; together these elements make up the oral tradition of the American Indian.

When the American Folklore Society divided American folklore into ethnic groups in 1888, American Indian lore was one of the groups. This has meant that the oral literature has been catalogued, indexed according to a variety of motifs, analyzed, and reprinted in various forms. Tristram Coffin, folklorist and collector of American Indian materials, commented about the collection of American folklore: "For most Americans, the Bible serves to explain the creation and ordering of our universe. Among American folk groups, therefore, myths are not often collected."[7]

This was and is probably true for most groups except the American Indian. And this fact has led to much confusion over definition and description as well as desecration. Myths, as defined by many scholars of the oral tradition, are religious and deal with the creation and ordering of the universe in a time before the present world existed. Legends deal with the lives and events of history, whereas fairy tales and tall tales are clearly fictional. Most cultures have animal tales and in many cases these fall into the category of fiction. Among American Indian groups, however, the animals, as an integral part of the Universe, may be a part of the myths. The distinctions become blurred and various critics assign different labels to the prose of the American Indian. The teacher of American Indian literature must keep in mind that some of the oral materials are as sacred to particular Indian groups as Biblical stories are to some non-Indians. So too are

[7] Folklore in America (Garden City, New York: Doubleday, 1966), p. xvii.

some stories on a humorous or educational level. An appreciation for the diversity of types is necessary, although categorization of all stories is not expected.

Jan Brunvand defines myth as "the sacred traditional narratives of a culture, charters for belief, and validations of ritual." He notes too that "as used by literary critics, the term suggests broad symbolic themes usually embodied in metaphors, to the layperson it often connotes popular misconceptions."[8] In The Study of American Folklore he distinguishes between myths and legends and folktales. Myths, he says, are regarded as sacred, legends may be sacred or secular; myths and legends are true, folktales are fiction; myths are set in the remote past in the otherworld or an earlier world, legends in the historical past; myths have gods or animals as principal characters, legends have humans. He further defines myth as "prose narratives which are considered to be truthful accounts of what happened in the remote past."[9] Folktales, however, are short oral stories which are fictional and are told for entertainment or to illustrate a truth or point a moral.[10]

In American Indian Mythology, Alice Marriott and Carol Rachlin define myth as applying to actions and counteractions of supernatural beings; legend as the humanized counterpart of myth, the recording of the deeds and doings of earthly heroes; and lore or folklore as

[8]Folklore; A Study and Research Guide (New York: St. Martin's Press, 1976), p. 139.

[9]The Study of American Folklore (New York: W. W. Norton and Co., 1968), p. 79.

[10]Brunvand, The Study of American Folklore, p. 103.

everyday happenings.[11] And Dell Hymes, speaking about Chinook prose, suggested yet another name for the myths; he called them "moral legends" and explained them as a mode of education and a way of teaching cultural values and social norms.[12]

In the Introduction to The Storytelling Stone, Susan Feldmann summarizes this problem of categorization. Although she divides her book roughly into three categories along the lines of myths, legends, and folklore, Ms. Feldmann disavows any claim to strict lines of division:

> The American Indian oral tradition does not lend itself to a strict division between myths and tales. Most tribes make a distinction between stories that relate to the present world and those which recount events supposed to have happened in a previous mythological era. Moreover, the distinction often corresponds to the division between sacred and profane traditions. But these classes of tales flow freely into one another, and the difference between folktales and myths characteristic of Western cultures breaks down almost completely for the North American Indian. The content of myths and folktales being largely the same, collectors have published their material sometimes as "tales," sometimes as "myths," and sometimes simply as "traditions."[13]

Among those collectors who choose to call all of the prose "tales" are Tristram Coffin and Stith Thompson, both well-known folklorists. Thompson says in the introduction to Tales of the North American Indians that it is difficult to differentiate between the myths and the tales but he too distinguishes and separates explanation or origin

[11]Alice Marriott and Carol K. Rachlin, American Indian Mythology (New York: New American Library, 1968), p. 15.

[12]"The Sun's Myth," a lecture presented at Iowa State University, 6 November 1975.

[13]The Storytelling Stone (New York: Dell Publishers, 1971), p. 36.

tales, trickster tales, stories of human life and experiences, "hero" tales, and journies to another world.[14] In his collection, Indian Tales of North America, Tristram Coffin relates what he calls "mythological" tales, stories set in "an earlier era."[15] Yet the stories Coffin includes have been categorized differently elsewhere. He includes creation myths, stories about the coming of death, theft stories, explanation tales, hero tales, tales about food and famine, tales of trips to other worlds, tales about the destruction of the world, stories of sex and procreation, and trickster tales.

Although it is obvious that there is not a definitive line to be drawn between types of stories or tales, the simplest division appears to be between myth, legend, and folktales, the groups suggested by Feldmann and Marriott. Even here the lines must allow crossover. Some of the culture heroes might be considered at times to be supernatural creatures in a world before this one existed and in the same cycle of stories they may exist contemporaneously with humans. Animals that are a part of creation myths, the turtle on whose back the earth is made in some stories and the duck or Earthdiver who brings up the first few grains of sand from the primeval water, still exist in the world of today. Their characteristics may be described in the same ways and they may just as easily become a part of an everyday tale. As the

[14] Tales of the North American Indians (Bloomington: Indiana University Press, 1966), p. xvii.

[15] Indian Tales of North America (Philadelphia: American Folklore Society, 1961), p. xv.

function of some of the tales changes, the definition may also change. A story which has lost some of its original mythic quality may still serve as a teaching story in the culture. A group's view of legend depends in part on how much they wish to believe something really happened irrespective of whether or not the event occurred.

Purpose

The Winnebago origin myth, much like creation stories in many cultures, functions as truth and tells of a world before the present world existed:

> In the beginning Earthmaker was sitting in space. When he came to consciousness, nothing was there anywhere. He began to think of what he should do, and finally he began to cry and tears flowed from his eyes and fell below him. After a while he looked below him and saw something bright. The bright object below him represented his tears. As they fell they formed the present waters. When the tears flowed below they became the seas as they are now. Earthmaker began to think again. He thought, "It is thus: If I wish anything it will become as I wish, just as my tears have become seas." Thus he thought. So he wished for light and it became light. Then he thought: "It is as I thought, the things that I wished for have come into existence as I desired." Then again he thought and wished for the earth, and this earth came into existence. Earthmaker looked at the earth and he liked it; but it was not quiet. It moved about as do the waters of the sea. Then he made the trees and he liked them but they did not make the earth quiet. Then he made some grass but it likewise did not cause the earth to become quiet. Then he made rocks and stones but still the earth was not quiet. It was however almost quiet. Then he made the four directions and the four winds. At the four corners of the earth he placed them as great and powerful people, to act as island weights. Yet still the earth was not quiet. Then he made four large beings and threw them down toward the earth, and they pierced through the earth with their heads eastward. They were snakes. Then the earth became very still and quiet. Then he looked at the earth and he liked it.

> Then again he thought of how it was that things came into being just as he desired. Then for the first time he began to talk and he said, "As things are just as I wish them I shall make a being in my own likeness." So he took a piece of clay and made it like himself. Then he talked to what he had created but it did not answer. He looked at it and saw that it had no mind or thought. So he made a mind for it. Again he talked to it but it did not answer. So he made it a tongue. Then he spoke to it but still it did not answer. He looked at it and saw that it had no soul. So he made it a soul. Then he talked to it again and it very nearly said something, but it could not make itself intelligible. So Earthmaker breathed into its mouth and then talked to it and it answered.[16]

This creation myth is characteristic of many among North American Indian tribal groups. Through the literature the tribe is able to bridge the gap between art and reality. The importance of language, of the speaking and of the answering, is stressed in this myth as it is in other myths and tales. N. Scott Momaday explains that "myth, legend and lore, according to our definitions of these terms, imply a separate and distinct order or reality. We are concerned here not so much with an accurate representation of actuality, but with the realization of the imaginative experience."[17]

And what is this imaginative experience? Momaday answers:

> Storytelling is imaginative and creative in nature. It is an act by which man strives to realize his capacity for wonder, meaning and delight. It is also a process in which man invents and preserves himself in the context of ideas. Man tells stories in order to understand his experience, whatever it may be. The possibilities of storytelling are precisely those of understanding the human experience. . . . Man achieves the fullest realization of his humanity in such an art and product of the imagination as literature.[18]

[16]Feldmann, p. 81.

[17]Chapman, p. 103.

[18]Chapman, p. 104.

Here Momaday is specifically referring to the stories in traditional literature, but it is clear that his comments refer to the songs as well, for they are not easily separated from the stories they complement. Momaday defines the end result of storytelling as understanding the human experience; this interpretation is echoed by other Native Americans.

A Navajo, Carl Gorman, in explaining the function of the literature commented, "One thing that all Native Americans have in common is reverence for the land and for life. Stories vary from tribe to tribe, and practices vary, but all believe in Mother Earth and that man has a responsibility to all life upon her surface."[19] Gorman relates the stories to function and points out the unifying element in all traditional literature, for the stories define the relationship of humans and the earth, Mother of all, as well as define what the responsibility to life means.

Yellow Man, an informant to Barre J. Toelken, said, "If my children hear the stories, they will grow up to be good people; if they don't hear them; they will turn out to be bad." Stories exert a control over reality and shape reality--"Through the stories everything is made possible."[20] Charles Eastman, Sioux author, suggested the importance of storytelling to the community: "Very early the Indian boy

[19]"Navajo Vision of Earth and Man," Indian Historian, 6(Winter 1973), 20.

[20]"The 'Pretty Language' of Yellow Man," Genre, 2(September 1969), 221.

assumed the task of preserving and transmitting the legends of his ancestors and his race."[21]

Frederick McTaggart, who studied the Mesquakie oral tradition, reinforces this concept of the teaching element in the stories. "American Indian literature does not exist in the words printed on paper or imprinted on tape. Rather it exists in the process or experience of translating a teaching from one mind to another."[22]

The writers mentioned thus far are referring primarily to the purposes of the stories and all emphasize the teaching aspect. The purposes of the songs are often viewed in slightly different ways. A. Grove Day says the main purpose of song is "to get hold of the sources of supernatural power" and he lists the many functions:

> to praise their gods and ask their help in life; to speak to the gods through dramatic performances at seasonal celebrations or initiations or other rites; to work magical cures or enlist supernatural aid in hunting, plant growing, or horse-breeding; to hymn the praises of the gods or pray to them; to chronicle tribal history; to explain the origins of the world; to teach right conduct; to mourn the dead; to arouse warlike feelings; to compel love; to arouse laughter; to ridicule a rival or bewitch an enemy; to praise famous men; to communicate the poet's private experience; to mark the beauties of nature; to boast of one's personal greatness; to record a vision scene; to characterize the actors in a folk tale; to quiet children; to lighten the burdens of work; to brighten up tribal games; and, sometimes, to express simple joy and a spirit of fun.[23]

[21]Thomas E. Sanders and Walter Peek, Literature of the American Indian (Beverly Hills: Glencoe Press, 1973), p. 261.

[22]Frederick McTaggart, "Native American Literature: Teachings for the Self," English Education, 6(October-November 1974), 5.

[23]Day, pp. 4-5.

Paula Allen shares Day's view of the purposes of American Indian literature:

> The purpose of Native American literature is never one of pure self-expression. The "private soul at any public wall" is a concept that is so alien to native thought as to constitute an absurdity. The tribes do not celebrate the individual's ability to feel emotion, for it is assumed that all people are able to do so, making expression of this basic ability arrogant, presumptuous, and gratuitous . . . . The tribes seek, through song, ceremony, legend, sacred stories (myths), and tales to embody, articulate, and share reality, to bring the isolated private self into harmony and balance with this reality, to verbalize the sense of the majesty and reverent mystery of all things, and to actualize, in language, those truths of being and experience that give to humanity its greatest significance and dignity. . . . The Indian does not content himself with simple preachments of this truth, but through the sacred power of utterance he seeks to shape and mold, to direct and determine the forces that surround and govern our lives and that of all things.[24]

Frances Densmore sums it up succinctly: "The Indians used song as a means of accomplishing definite results."[25]

Thus the oral tradition is seen as functional, as an integral part of the culture; whether serving as an educational tool or a ceremonial necessity, the stories and songs were not perceived primarily as entertainment, though certainly they did and still do function as such at certain times.

[24]Chapman, pp. 112-113.

[25]The American Indians and Their Music (New York: The Womans Press, 1926), p. 62.

Symbol/Reality

"The Indian . . . uses what for us are images as his literal and direct expression,--so that to describe the storms of the heavens as 'four soarings of the eagle' is in fact no metaphor at all."[26] H. B. Alexander suggests that another issue the teacher must deal with is the concept of symbolism. Symbolism is a western notion, not an American Indian concept, and this difference becomes clear only when one understands the "other-worldly" reality of the American Indian. Lame Deer describes this world as the one "in which you paint a picture in your mind, a picture which shows things different from what your eye sees, . . . the world from which I get my vision."[27] Nellie Barnes has enumerated fifteen to twenty frequently appearing "symbols" in American Indian literature.[28] The following discussion will focus only on those which appear most frequently in the literature.

The numbers which have significance in American Indian literature are four and its multiples, six, and seven. Four is significant as representing first the four directions, the four ways, the four points which when joined make a circle. Hyemeyohsts Storm in his book Seven Arrows, a book which has generated both acclaim and criticism

[26]"Indian Songs and English Verse," American Speech, 1(August 1926), 574.

[27]Lame Deer: Seeker of Visions (New York: Simon and Schuster, 1972), p. 44.

[28]American Indian Verse; Characteristics of Style (Lawrence, Kansas: University of Kansas Press, 1921).

from Indians and non-Indians, outlines the significance of the four directions to many Plains tribes:

> Among the People, a child's first Teaching is of the Four Great Powers of the Medicine Wheel. To the North on the Medicine Wheel is found Wisdom. The Color of the Wisdom of the North is White, and its Medicine Animal is the Buffalo. The South is represented by the Sign of the Mouse, and its Medicine Color is Green. The South is the place of Innocence and Trust, and for perceiving closely our nature of heart. In the West is the sign of the Bear. The West is the Looks-Within Place, which speaks of the Introspective nature of man. The Color of this Place is Black. The East is marked by the Sign of the Eagle. It is the Place of Illumination, where we can see things clearly far and wide. Its Color is the Gold of the Morning Star.[29]

Lame Deer, Sioux medicine man, shares his view of the most wakan, most sacred, number four and the colors which represent the directions:

> Four stands for Tatuye Topa--the four quarters of the earth. One of its chief symbols is Umane, which looks like this:
>
> 
>
> It represents the unused earth force. By this I mean that the Great Spirit pours a great, unimaginable amount of force into all things--pebbles, ants, leaves, whirlwinds--whatever you will. Still there is so much force left over that's not used up, that is in his gift to bestow, that has to be used wisely and in moderation if we are given some of it. . . . Four, the sacred number, also stands for the four winds, whose symbol is the cross. The Great Mystery Medicine Bag contained four times four things. . . . Four things make the universe: earth, air, water, fire. We Sioux speak of the four virtues a man should possess: bravery, generosity, endurance, wisdom. For a woman these are bravery, generosity, truthfulness and the bearing of children. We Sioux do everything by fours: We take four puffs when we smoke the peace pipe. . . . Black represents the west; red, the north; yellow, the east; white, the south. Black is night, darkness, mystery, the sun has gone down. Red is the earth, the pipestone, the blood of the people. Yellow is the sun as it rises in the east to light the world. White is the snow. White is the glare of the sun in its zenith. . . . Red, white, black, yellow--these are the

[29]Seven Arrows (New York: Harper and Row, 1972), p. 6.

> true colors. They give us the four directions; you might also say a trail toward our prayers. One reason we are so fascinated with these colors is that they stand for the unity of man--for the black race, the scarlet race, the yellow race, the white race as our brothers and sisters.[30]

Tyon, an Oglala shaman, offers this view of the number four:

> In former times the Lakota grouped all their activities by fours. This was because they recognized four directions: the west, the north, the east, and the south; four divisions of time: the day, the night, the moon, and the year; four parts in everything that grows from the ground: the roots, the stem, the leaves, and the fruit; four kinds of things that breathe: those that crawl, those that fly, those that walk on four legs, and those that walk on two legs; four things above the world: the sun, the moon, the sky, and the star; four kinds of gods: the great, the associates of the great, the gods below them, and the spiritkind; four periods of human life: babyhood, childhood, adulthood, and old age; and finally, mankind had four fingers on each hand, four toes on each foot and the thumbs and the great toes taken together form four. Since the Great Spirit caused everything to be in fours, mankind should do everything possible in fours.[31]

Black Elk, filling his sacred pipe, recounts for the reader his definition of the four directions:

> See, I fill this sacred pipe with the bark of the red willow; but before we smoke it, you must see how it is made and what it means. These four ribbons hanging here on the stem are the four quarters of the universe. The black one is for the west where the thunder beings live to send us rain; the white one for the north, whence comes the great white cleansing wind; the red one for the east, whence springs the light and where the morning star lives to give men wisdom; the yellow for the south, whence comes the summer and the power to grow.[32]

[30] Lame Deer, pp. 115-117.

[31] Dennis Tedlock and Barbara Tedlock (eds.), Teachings from the American Earth; Indian Religion and Philosophy (New York: Liveright, 1975), pp. 215-216.

[32] John G. Neihardt, Black Elk Speaks (Lincoln: University of Nebraska Press, 1961), p. 2.

James Mooney and Natalie Curtis found that the Cherokee and the Navajo assigned colors and psychological states to the four directions and, although there are inconsistencies in the assigning of particular colors to the directions, what is clear is that the number four, the four directions, and the colors are significant elements in American Indian culture. This phenomenon is not unusual when one compares the influence of the trinity, the twelve disciples, the three crosses, the seven days of creation, and other significant numbers of Christianity on western literature.

The numbers six and seven are also significant in Indian literature; six takes into account the space above and below and the seventh point is that place where one stands, in the center of the sacred hoop. The use of the numbers and colors is apparent in much of the literature and is reflected in these lines from a Hopi song:

To the North
Discharm!
Discharm!
From the north
Yellow buzzard,
With the wing!

To the West
Discharm!
Discharm!
From the west
Green (blue) buzzard,
With the wing!

To the South
Discharm!
Discharm!
From the south
Red buzzard,
With the wing!

To the East
Discharm!
Discharm!
From the east
White buzzard,
With the wing!

To the Northwest (above)
Discharm!
Discharm!
From above
Black buzzard,
With the wing!

To the Southwest (below)
Discharm!
Discharm!
From below
Gray buzzard,
With the wing!

Discharm!
Discharm![33]

In a contemporary poem, Alonzo Lopez (Papago) uses the same traditional directions.

I was directed by my grandfather
To the East
So I might have the power of the bear;
To the South,
So I might have the courage of the eagle;
To the West,
So I might have the wisdom of the owl;
To the North,
So I might have the craftiness of the fox;
To the Earth
So I might receive her fruit.
To the Sky
So I might lead a life of innocence.[34]

[33]Day, pp. 85-86.

[34]Elémire Zolla, The Writer and the Shaman: A Morphology of the American Indian (New York: Harcourt, Brace, Jovanovich, 1973), p. 283.

The circle, too, joined by the four quarters, is a significant image in the literature. Turning again to Lame Deer:

> To our way of thinking the Indians' symbol is the circle, the hoop. Nature wants things to be round. The bodies of human beings and animals have no corners. With us the circle stands for the togetherness of people who sit with one another around the campfire, relatives and friends united in peace while the pipe passes from hand to hand. The camp in which every tipi had its place was also a ring. The tipi was a ring in which people sat in a circle and all the families in the village were in turn circles within a larger circle, part of the larger hoop which was the seven campfires of the Sioux, representing one nation. The nation was only a part of the universe, in itself circular and made of the earth, which is round, of the sun, which is round, of the stars, which are round. The moon, the horizon, the rainbow--circles within circles within circles, with no beginning and no end. . . . Our circle is timeless, flowing; it is new life emerging from death--life winning out over death.[35]

And Black Elk, a Holy Man of the Oglala Sioux, in his life story says:

> You have noticed that everything an Indian does is in a circle, and that is because the Power of the World always works in circles, and everything tries to be round. In the old days when we were a strong and happy people, all our power came to us from the sacred hoop of the nation, and so long as the hoop was unbroken, the people flourished. The flowering tree was the living center of the hoop, and the circle of the four quarters nourished it. The east gave peace and light, the south gave warmth, the west gave rain, and the north with its cold and mighty wind gave strength and endurance. This knowledge came to us from the outer world with our religion. Everything the Power of the World does is done in a circle. The sky is round, and I have heard that the earth is round like a ball, and so are all the stars. The wind, in its greatest power, whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same, and both are round. Even the seasons form a great circle in their changing, and always come back again to where they were. The life of a man is a circle from childhood to childhood, and so it is in everything where power moves. Our tepees were round like the nests of birds, and these were always set in a circle, the

[35]Lame Deer, p. 112.

> nation's hoop, a nest of many nests, where the Great Spirit meant for us to hatch our children.[36]

Lame Deer explains why the symbolism causes problems for some non-Indian readers:

> To you symbols are just words, spoken or written in a book. To us they are part of nature, part of ourselves--the earth, the sun, the wind and the rain, stones, trees, animals, even little insects like ants and grasshoppers. We try to understand them not with the head but with the heart, and we need no more than a hint to give us the meaning.[37]

This link with the natural world affects the interpretation of language as well. K. R. Lincoln points out that "tribal language lives in the natural world, is natural. . . . Words derive from the natural world and remain in it, so the singer feels no split between a word and the thing it names. Language remains experiential, not descriptive; primary, not secondary."[38]

"In vain man walks around, searching; but those that sit by the lamp are really strong, for they know how to call the game to the shore."[39] The power of language expressed in this statement is difficult to explain to readers who are trained to see language as separate from reality and not an integral part of it. Eskimo hunters think it's a mistake to believe that the women are weaker than the men who do the hunting. Their words hold power and thus can control reality.

[36]Neihardt, pp. 199-200.

[37]Lame Deer, p. 109.

[38]"Native American Tribal Poetics," Southwest Review, 60(Spring 1975), 105.

[39]Margot Astrov (ed.), American Indian Prose and Poetry (New York: Capricorn, 1962), p. 21.

This significance of the word is confirmed in the traditional literature as well as the contemporary and, in cultures which rely on the oral tradition, it is easy to see why so much power is vested in the spoken word. In both his article "The Man Made of Words" and The Way to Rainy Mountain N. Scott Momaday discusses the power of language. The arrowmaker is saved from possible death because language is so powerful and through it he can test and then recognize his enemy. Momaday's grandmother Aho used the word zei-dl-bei, "frightful," to ward off evil, ignorance, and disorder. Momaday says of language:

> A word has power in and of itself. It comes from nothing into sound and meaning; it gives origin to all things. By means of words can a man deal with the world on equal terms. And the word is sacred. A man's name is his own; he can keep it or give it away as he likes.[40]

Character

Traditional American Indian literature introduces several characters which appear over and over in stories, poems, songs and contemporary writing. The following brief tale introduces a frequent character type, the trickster, and also presents an example of an explanatory tale:

> Long ago, near the beginning of the world, Gray Eagle was the guardian of the sun and moon and stars, of fresh water, and of fire. Gray Eagle hated people so much that he kept these things hidden. People lived in darkness, without fire and without fresh water.
>
> Gray Eagle had a beautiful daughter, and Raven fell in love with her. At that time Raven was a handsome young man. He changed himself into a snow-white bird, and as a snow-white bird he pleased Gray Eagle's daughter. She invited him to her father's lodge.

[40] The Way to Rainy Mountain (New York: Ballantine, 1969), p. 42.

> When Raven saw the sun and the moon and the stars and fresh water hanging on the sides of Eagle's lodge, he knew what he should do. He watched for his chance to seize them when no one was looking. He stole all of them, and a brand of fire also, and flew out of the lodge through the smoke hole.
>
> As soon as Raven got outside, he hung the sun up in the sky. It made so much light that he was able to fly far out to an island in the middle of the ocean. When the sun set, he fastened the moon up in the sky and hung the stars around in different places. By this new light he kept on flying, carrying with him the fresh water and the brand of fire he had stolen.
>
> He flew back over the land. When he had reached the right place, he dropped all the water he had stolen. It fell to the ground and there became the source of all the fresh water streams and lakes in the world.
>
> Then Raven flew on, holding the brand of fire in his bill. The smoke from the fire blew back over his white feathers and made them black. When his bill began to burn, he had to drop the firebrand. It struck rocks and went into the rocks. That is why, if you strike two stones together, fire will drop out.
>
> Raven's feathers never became white again after they were blackened by the smoke from the firebrand. That is why Raven is now a black bird.[41]

The characters who might be depicted in traditional ceremonies appear also in the teaching stories for the children, sometimes evolving from myths such as that above from Pacific Northwest. Alice Marriott and Carol Rachlin present an excellent guide to character types:

> The Culture Hero stands for the strength, wisdom, and perception of men. He is not the Power Above, but he is the intermediary between that Power and mankind. He protects women and children from harm; he sends power visions to youths; he steps between men and nature when no one else can.
>
> The Trickster per se is used to explain natural phenomena, especially those from which a moral can be drawn. He makes trouble. He displays disagreeable traits, like greediness . . . The Trickster is Eros plus Pan.
>
> The Trickster-Hero has no precise European analogy. . . . he sometimes does good intentionally, sometimes by accident. In his Trickster manifestation the Trickster-Hero deliberately

[41] Feldmann, pp. 88-89.

> wreaks mischief, havoc, and in extreme cases, chaos. In his heroic manifestation he defeats death, or brings food to the people.
> Grandmother Spider is all of womankind, Eve and Lilith in one, old to begin with wherever we meet her although she is capable of transforming herself into a young and beautiful woman when she wishes. Spider Woman lives alone, or with her grandsons between their adventures. Grandmother Spider directs men's thoughts and destinies through her kindness and wise advice, or lures to the underworld those whose thoughts and actions seem to her profane.
> The War Twins are harder to define than the other type-characters. Through them we perceive the duality basic to all men and all religions. The Twins are young, but they can suddenly become old. One is good and one is bad. . . . They are the personification of action, not of contemplation. Always they are of supernatural parentage on at least one side, and often they are virgin-born. . . . at the core of all North American Indian religions there is a complex spirit concept. Above and beyond all the powers of nature there is a Creator, a divine being who makes men out of the dust of the earth or the mud of lake or river bottoms. He is the One, the All-in-All, the Being who has been denominated by white men as the Great Spirit.
> Under the Creator's direction and within His guidance are a host of other supernatural beings, all great, none supreme. Sun is father and Earth mother of us all. Exposure to the sun and contact with the earth bring strength and blessing. Winds, rain, clouds, thunder, and storms are Sun and Earth's means of communication with each other and with mankind. The importance of moon and stars seems to vary from tribe to tribe . . . .[42]

Basically Marriott and Rachlin present a clear outline of the characters. However, they refer to the War Twins as often being "described as homosexual, with as many female as male traits."[43] Their reading of that character appears inaccurate in light of recent feminist criticism and a better label would be androgynous. Two of the tales from The Way to Rainy Mountain give additional examples of

[42]Marriott and Rachlin, pp. 31-33.

[43]Marriott and Rachlin, p. 33.

several of the characters mentioned and show also the use of the androgynous character:

> The sun's child was big enough to walk around on the earth, and he saw a camp nearby. He made his way to it and saw that a great spider--that which is called a grandmother--lived there. The spider spoke to the sun's child, and the child was afraid. The grandmother was full of resentment; she was jealous, you see, for the child had not yet been weaned from its mother's breasts. She wondered whether the child were a boy or a girl, and therefore she made two things, a pretty ball and a bow and arrows. These things she left alone with the child all the next day. When she returned, she saw that the ball was full of arrows, and she knew then that the child was a boy and that he would be hard to raise. Time and again the grandmother tried to capture the boy, but he always ran away. Then one day she made a snare out of rope. The boy was caught up in the snare, and he cried and cried, but the grandmother sang to him and at last he fell asleep.
>
> Go to sleep and do not cry.
> Your mother is dead, and still you feed
> upon her breasts.
> Oo-oo-la-la-la-la, oo-oo[44]
>
> The years went by, and the boy still had the ring which killed his mother. The grandmother spider told him never to throw the ring into the sky, but one day he threw it up, and it fell squarely on top of his head and cut him in two. He looked around, and there was another boy, just like himself, his twin. The two of them laughed and laughed, and then they went to the grandmother spider. She nearly cried aloud when she saw them, for it had been hard enough to raise the one. Even so, she cared for them well and made them fine clothes to wear.[45]

The two stories above are short parts out of a longer cycle. They introduce the reader to some of the difficulties of the oral prose and suggest some of the differences in narrative technique that one might expect to find in the American Indian traditional literature. Tristram Coffin explains five ways in which the literature differs from the

[44]Momaday, p. 32.

[45]Momaday, p. 38.

western tale: beginning, plot, characterization, setting, and purpose. "The Indian tale begins in a leisurely fashion and repeats itself regularly as an integral part of its nature. The literary tale begins rapidly (usually attempting to arouse curiosity at once) and shuns repetition."[46] In discussing plot Coffin appears trapped by his own ethnocentrism in his description of the "primitive Indian" who is "not capable of unifying" the tales in the manner of Aristotle; however, his discussion of plot structure does point out the two most frequent plot types--the single incident and the string of incidents. The adventures of Coyote, Whiskey Jack, Raven, and Naniboju, all trickster heroes, are examples of the series of incidents which ultimately make up an entire cycle. Characters and settings are simple, with the characters being one-dimensional and the settings general with little interplay with the events or characters. Coffin believes that the purpose is "clearly to entertain and to maintain the ways of the group."[47] It is obvious, however, that the main emphasis should be on maintaining "the ways of the group" rather than on the tales as merely entertainment.

Critical Approach

One of the obstacles to be overcome when teaching the oral literature is the amount of misinformation about it. In defining this literature which we categorize as "oral" and which has obviously become

[46]Coffin, p. ix.

[47]Coffin, p. ix-x.

"written," there are several misconceptions of which we must be aware. For too long the stories and songs appeared in children's books about a generalized group called "Indians" or as humanistic sidenotes in history books that referred elsewhere to the "savages." Jeannette Henry of the Indian Historical Society has taken issue with the frequency with which American Indian literature is referred to as folklore, which to some people suggests that it is not a major literature. Although some of the tales might appropriately be classified as folklore, much American Indian literature ranks with other great literary traditions of the past and the present.

Discussion of the move from the oral to the written literature leads immediately to a discussion of the problems of translation from native languages to English. Sometimes non-Indian translators have used words which colored the translations with their own interpretations. This is especially true with translations which have been made by missionaries and have suspiciously Christian overtones. Anthropologists too were among the early translators and their interests were primarily in the culture and the literature was only one aspect of that culture. One of the Winnebago tales includes the following passage, a passage that suggests the biblical story of Abraham as well as images of white intruders.

> As time passed on his wife gave birth to a male child. Then the man said, "We will offer up our son to Earthmaker," and the woman consented. So they sacrificed their son to Earthmaker. Then they placed the body of the child on a scaffold and wept bitterly. "Surely," he said to himself, "Earthmaker will bless us to-night." And indeed during the night he came

> to him. Wegi'ceka felt positive that it was he. He wore a soldier's uniform and a cocked hat and he was pleasing to the sight.[48]

Obvious European elements such as magic violins, tablecloths, beds, uniforms, swords, coaches, kings, queens, princesses, and castles often appear in translations, suggesting that American Indian culture is being presented in European terms.

Because most of the early translators were not poets themselves, they tended to either translate the materials literally, which often resulted in choppy lines making little sense to either Indian or non-Indian, or they made what they hoped would be a poetic translation, adding words or ideas that they thought suitable to the subject. The translators also tended to imitate the poetic style of the times, translating into sonnets, heroic couplets, or epic form during some periods and today finding free verse an appropriate style. The ludicrousness of this practice is apparent in this translation of a Kiowa song by Daniel Brinton printed in 1903:

> Young men there are plenty,
> But I love only one;
> Him I've not seen for long,
> Though he is my only son.
> When he comes, I'll haste to meet him.
> I think of him all night;
> He too will be glad to see me,
> His eyes will gleam with delight.[49]

[48]Gloria Levitas, Frank R. Vivelo, and Jacqueline J. Vivelo, American Indian Prose and Poetry (New York: G. P. Putnam's Sons, 1974), p. 45.

[49]Alex F. Chamberlain, "Primitive Woman Poet," Journal of American Folklore, 16(October-December 1903), 208.

Although not all translations are as forced as the one by Brinton, there are enough examples to be found to suggest that a teacher must be wary when teaching these early materials in order to avoid making assumptions based on erroneous materials. Some of the misconceptions arose from a lack of understanding of the cultures. For example, some religious myths are referred to as children's stories and the terms myth, story, folktale, and legend continue to be used interchangeably to refer to the literature. Although some of the materials can be referred to by more than one term, much of the literature can be grouped into specific categories. Although the terms song and poem are frequently interchanged, it is our twentieth-century view of poetry that causes us to call many of the ritual songs and chants poetry. Indeed, lacking the elements of music and dance, many of the songs are presented to us as poems. The number of translations and interpretations causes some problems for the classroom teacher. What is the version to use in the classroom? What collection can be trusted? Does it matter which version is used?

There are several conflicting theories that have governed the translation of native materials into English. John Bierhorst lists four kinds of translations which have been practiced. There is the lexical translation, the word for word translation of the song or tale which is often not understandable in English because the words may be so alien to a non-Indian culture. In the literal translation the words are rearranged with some additions and deletions. In the free translation the entire text is recast and a new work emerges. In the interpretive translation the text is filled in with explanatory phrases to

convey what the editor thinks the poet meant. Here too the original meaning may be lost.[50]

Until the publications of William Brandon and Jerome Rothenberg, most of the translations were literal. In The Magic World and Shaking the Pumpkin, however, the verse translations are free and have, as a result of the liberties taken by the editors, been criticized by other writers, most notably William Bevis in College English.[51] At first the new interpretations were received as innovative and thus assumed to be a new way to approach the study of the oral tradition. These ethnopoetic translations demonstrate the emphasis placed on sounds and make use of contemporary slang. The resulting poems/songs are new creations, however, and should be taught as interpretations which have recast traditional materials in an attempt to get closer to the "sounds" of the literature. In the title poem of Jerome Rothenberg's collection, the reader is able to experience the new approach to translation:

i didnt think i'd
shake the pumpkin
not just here & now
not exactly tonite
yahooondaaaaaheee
yohaaaaheeeeyooho
hohgaahaaaayeyhey
yohaaaaheeeeyoohoho
i didnt think i'd
rip some meat off
not just here & now
not exactly tonite

[50] In the Trail of the Wind (New York: Farrar, Straus and Giroux, 1971), p. 6.

[51] "American Indian Verse Translations," College English, 35(March 1974), 693-703.

yahooondaaaaaheee
yohaaaaheeeeyooho
hohgaahaaaayeyhey
yohaaaaheeeeyoohoho[52]

A. Grove Day calls his translations in The Sky Clears literary rather than literal, although he does not mean that they are free or interpretative according to Beirhorst's definition. He believes that any translator of Indian poetry should be a professional student of Indian languages as well as endowed with poetic powers of his or her own.[53] And Frances Densmore, one of the earliest and best collectors of songs, says, "The interpreter who translates literally, without paraphrasing or enlarging upon the ideas, is the only interpreter whose work is reliable. The words often sound absurd to him and he is tempted to introduce the phraseology of the missionary, but when this is done the native quality disappears."[54] Thus, opinion of how to approach translation runs from the loose and free translations of recent editors to the controlled and strictly literal expectations of some of the early ethnologists. In between are a variety of interpretations; some are closer to the original content and others attempt to reproduce the musical quality.

Anna Moore Shaw, herself a Pima, began writing down legends in 1930. She points out that the legends she recorded have changed over the years as a reflection of the changes in the cultural traditions of

[52]Shaking the Pumpkin (Garden City, New York: Doubleday and Co., 1972), p. 41.

[53]Day, p. ix.

[54]Densmore, p. 69.

the people. More and more the stories were told in English and so some elements were reworded or dropped. The stories have lost some of their sacred and ceremonial functions and are sometimes told as fairy tales. This is another source for the confusion of categories. Shaw also used many English "Indian" words--many moons, great spirit, squaw--because she says the Pima equivalents would be meaningless to most non-Indian readers.[55] This unfortunately further changes the traditional literature and the non-Indian view of the language and culture takes precedence over the original Indian interpretation.

All of these writers, Indian and non-Indian, ethnologists, anthropologists, and folklorists, approach the issue of translation in different ways with varying degrees of concern about remaining true to the original. The issue becomes not which translation to use, but rather how to make students aware of the variations and the reasons for the variations. They should realize that there is always change in translating from one language and culture to another language and culture. We are already changing the literature by taking it into the classroom and reading it from books. It is best to keep as close to the original as possible even though the non-Indian may have a more difficult time understanding the material. Every change in word or images made by a translator further removes the literature from its source and its cultural strength.

[55] Pima Indian Legends (Tucson: University of Arizona Press, 1968), p. xii.

In their anthology of American Indian literature, Sanders and Peek instruct the reader, "If you would seek to know a people, look to their poetry."[56] The poetry is only one element of the ceremonial cycle of most tribes, for song equals poetry plus dance or music or both dance and music. Thus when we speak of the poetry we must keep in mind always that we are isolating one element from the others which enhance its meaning and function. Poems may be a few words or may be the length of the Navajo "Night Chant" which is made up of 324 different songs.

Conventional meters and rhyming patterns do not apply to American Indian songs. Discussing the problems of translation, Herbert Spinden pointed out that "the thought and the emotional environment of the thought can be restated but not the poetic style per se. . . . It is style of thought rather than style of words which principally concerns the translator." He says too that "the outstanding feature of American Indian verse construction comes from parallel phrasing, . . . repetition with an increment, which gives an effect not of rhyming sounds but of rhyming thoughts."[57] This means that the reader must look for parallelism in the thoughts and not in the rhythms or the meter of the lines. Tracing a particular poem from its sources to its expression in contemporary anthologies is one way to examine the cultural foundations as well as the changes made by translators.

[56]Sanders and Peek, p. 103.

[57]Songs of the Tewa (New York: The Exposition of Indian Tribal Arts, Inc., 1933), pp. 57-58.

In The Indians' Book Natalie Curtis recorded for the first time many of the songs which would later be reprinted in a variety of collections. One which can be traced through several translations is the "Korosta Katzina Tawi" or, as she translated it, "Korosta Katzina Song." The song had been composed for a coming dance in May--"Corn Planting Time"--and was for a dance in which the katzinas wear masks painted with the rainbow. Curtis quoted the maker's description of the song: "My song is about the butterflies flying over the cornfields and over the beans. One butterfly is running after the other like the hunt, and there are many." Curtis commented that the Hopis say, "The butterflies must go through many flowers to make themselves so pretty."[58] Here is Curtis' version:

Yellow butterflies
Over the blossoming virgin corn,
With pollen-painted faces
Chase one another in brilliant throng.

Blue butterflies,
Over the blossoming virgin beans,
With pollen-painted faces
Chase one another in brilliant streams.

Over the blossoming corn,
Over the virgin corn
Wild bees hum.

Over the blossoming beans,
Over the virgin beans,
Wild bees hum.

Over your field of growing corn
All day shall hang the thunder-cloud;
Over your field of growing corn
All day shall come the rushing rain.

[58]The Indians' Book (1923; rpt. New York: Dover Publications, 1968), pp. 484-485.

In George W. Cronyn's 1918 collection, The Path on the Rainbow, the song was reprinted exactly as Curtis had published it. A. Grove Day, reprinting the song in 1951, described it as "an excellent example of the stylistic feature of dual variation--yellow butterflies over the corn blossoms, blue butterflies over the bean blossoms." He too is faithful to the original printed version of the song.[59]

William Brandon, however, practices a different approach to translation of the poems. In the introduction to his collection published in 1971 he says, "My only criterion has been do the lines feel good, moving? I have tried to pay no attention whatsoever to the value of a given piece as ethnological information." He is not concerned with the repetition or the duality which was an aspect of the original song. "All that we want from any of it is the feeling of its poetry. Let the ethnologists keep the rest."[60] His translation of the song is then quite different. He titles it "Kachina Song" neglecting the fact that Curtis had printed four "Katzina" songs, each different and each reflecting a different ceremonial function. Here is Brandon's version:[61]

Yellow butterflies for corn blossoms
(with flower-painted maidens' faces)
Blue butterflies over bean blossoms
(with pollen-painted maidens' faces)
Yellow and blue hovering, hovering,
Wild bees singing in and out
Over all black thunder hanging
Over all downpouring rain

[59] Day, p. 83.

[60] The Magic World: American Indian Songs and Poems (New York: William Morrow and Co., 1971), p. xiv.

[61] Brandon, p. 43.

Brandon describes his translation as "adapted from Natalie Curtis . . . in comparison with a literal translation made with the consultations of Rev. H. R. Voth."[62] There are several changes made by Brandon that appear to contradict the original version and intent. The butterflies are "hovering," a verb which certainly doesn't suggest the maker's intent--"running after the other like the hunt." It is not even clear in Brandon's version whether the maidens' faces are the blossoms or the butterflies. Curtis had explained in her original text that the Hopi girls were referred to as butterflies because of their hairstyle and that the corn maidens were little young corn plants. These elements, important in the ceremonial acting out of the song and story, appear lost in Brandon's version. And the original "hum" is truer to the sound of bees than "singing." Much of the hypnotic effect of the repetition has also been lost in the shortened version.

In yet another version, this time in American Indian Prose and Poetry (1974), the authors took the liberty of changing the title to "Yellow Butterflies" and changing some of the words, though admittedly not many.[63] "Brilliant throng" is repeated instead of "brilliant streams" in the second stanza and the rain becomes "rousing" instead of "rushing." It seems possible that both those changes were a result of copying errors rather than intentional changes in language. One other change does, along with the title, seem intentional. The butterflies in this version have "pollen spotted faces" rather than the "painted

[62]Brandon, p. 43.

[63]Levitas, p. 93.

faces" of the Curtis version. This does indeed suggest something different--Curtis specifically quotes the songmaker on the beauty of the butterflies with their brilliant colors from the pollen. Such beauty is better described as "painted" rather than "spotted." It seems unlikely too that the Hopi would have ever titled the song after the yellow butterflies when the song includes both blue and yellow butterflies and is, after all, about the corn planting and Katzina dances rather than butterflies.

The above example is only one of many that could be given to demonstrate the variations in translation. Sanders and Peek detail another example, using the many variations of the Ojibwa "Fire-Fly Song:"[64]

Literal Translation:

Flitting-white-fire-insect! waving-white-fire-bug; give me light before I go to bed! give me light before I go to sleep. Some, little dancing white-fire-bug! Come, little flitting white-fire-beast! Light me with your bright white-flame-instrument--your little candle.

Literary Translation:

Fire-Fly, fire-fly! bright little thing,
Light me to bed, and my song I will sing.
Give me your light, as you fly o'er my head,
That I may merrily go to my bed.
Give me your light o'er the grass as you creep,
That I may joyfully go to my sleep.
Come, little fire-fly, come, little beast--
Come! and I'll make you tomorrow a feast.
Come, little candle that flies as I sing,
Bright little fairy-bug--night's little king;
Come, and I'll dance as you guide me along,
Come, and I'll pay you, my bug, with a song.

[64]Sanders and Peek, pp. 105-106.

More Literal Literary Translation:

Flitting white-fire insects!
Wandering small-fire beasts!
Wave little stars about my bed!
Weave little stars into my sleep!
Come, little dancing white-fire bug,
Come, little flitting white-fire beast!
Light me with your white-flame magic,
Your little star-torch.

Sanders and Peek version:

Flitting, darting white-fire!
Air-borne, roving white-fire!
Shine your light about my lodging,
Light the way to where I sleep!
Tireless, darting white-fire!
Restless, roving white-fire!
Guide me with your gleaming.
Guide me with your torch.

William Brandon presents yet another version:[65]

Flickering firefly
give me light
light
once more before I sleep
Dancing firefly
wandering firefly
light
once more before I sleep
White light sailing
white light winking
just once more before I sleep

Brandon's version is poetic, but it is a variation and students need to be aware that translations vary and may change the meanings. It is probably best to stay close to the original, but it is useful to look at several versions and compare them. If one wishes to remain as close to the original versions as possible, it would be wise to check the sources and discern the translator's attitude toward the material.

[65]Brandon, p. 97.

Teachers and critics continue to seek explanations of the prose and poetry and so articles continue to put forth theories in an attempt to find a critical method that will apply to American Indian literature. It is possible to approach the study of Indian prose in a variety of ways, several of them too complicated for an introductory course. John Bierhorst lists three approaches which have been used in the past: nature mythology, psychoanalysis, and structuralism; yet he believes that, although Claude Levi-Strauss has gained attention with the structuralist readings of selected myths, the elements of criticism have yet to coalesce into a viable tradition.[66] Bierhorst finds that the most useful approach is to recognize the motifs, themes, and metaphores which are pervasive in Indian literature. He finds that guilt, death, and the quest for food are among the principal forces binding the literature. In his newest book, The Red Swan, Bierhorst categorizes subjects of Indian myths. The first group contains those stories that set the world in order--creation tales, ordering of the universe. A second group contains stories which he calls "the family drama"; rivalry, aggression, and incest stories appear here. Third he has a group called "fair and foul"; this category includes the trickster cycles which appear in so many tribal literatures. The last group is the largest and includes quite a variety of stories. This group, "crossing the threshold," includes a number of variables: unconsciousness to consciousness; sleeping to waking; the ordeal of puberty; the

[66]"American Indian Verbal Art and the Role of the Literary Critic," Journal of American Folklore, 88(October-December 1975), 403.

passage into and out of the animal world; the passage into and out of death; and the transition from nature to culture, marked by new acquisitions.[67] What Bierhorst has done is to take the lists of subjects made by other critics and reorder them into new categories. Essentially he is approaching the stories according to type, certainly not a new idea, and looking for common elements which might make up a certain genre of stories.

Alan Dundes, a scholar of folklore, has carefully worked out a structuralist theory of the tales moving from a state of disequilibrium to equilibrium which he explains in detail in his article "Structural Typology in North American Indian Folktales."[68] His motives were to disprove those critics who shared the interpretation of Joseph Jacobs, nineteenth century folklorist, who said, "Those who have read these tales will agree with me, I think, that they are formless and void, and bear the same relations to good European fairy tales as the invertebrates do to the vertebrate kingdom in the animal world." In 1916 Franz Boas had reiterated this view: ". . . there is little cohesion between the component elements and the really old parts of tales are the incidents and a few simple plots."[69] Contemporary critics and teachers must still fight against these old prejudices about the literature.

[67]The Red Swan (New York: Farrar, Straus and Giroux, 1976), pp. 3-4.

[68]The Study of Folklore (Englewood Cliffs, New Jersey: Prentice Hall, 1965), pp. 206-215.

[69]Dundes, p. 206.

Probably the greatest obstacle to critics who attempt to find ways to approach the literature is summarized by Paula Allen: "American Indian literature is not similar to western literature because the basic assumptions about the universe and, therefore, the basic reality experienced by tribal peoples and westerners are not the same, even at the level of 'folk-lore.' This difference has confused non-Indian students for centuries, because they have been unable or unwilling to grant this difference and to proceed in terms of it."[70]

[70]Chapman, p. 112.

CHAPTER THREE. THE CONTEMPORARY LITERATURE

i remember well
my people's
songs,
i will not reveal
to anyone
that i
know these songs.
it was
intended for me
to keep
them
in
secrecy
for they are now
mine to die with me.

--Ray Young Bear, Mesquakie
Come to Power

Both N. Scott Momaday and James Welch have said they do not wish to be identified as Indian writers, but both have used so much of their Indian heritage in their writing, that they can hardly escape the label. Welch admits, "I like to use the legends, the traditions, and the myths, but I also like to write contemporary poetry." He also believes he must speak to what is going on today. "I think most young Indian poets would agree that you can work out of traditions but you can't work within a hundred-year-old tradition because it just doesn't say anything to people in this day and age. People are very pleased with the old chants and the songs, and they are honestly awed and moved

by them, but if you rewrote them today they would think, well, why doesn't he say something to me."[1]

What is the influence of tradition on the contemporary literature? Vine Deloria, introducing Voices from Wah'kon-tah, a volume of recent poetry, comments:

> Indian poetry may not say the things that poetry says because it does not emerge from the centuries of formal western thought. It is not, one can easily discern, descriptive. It has no formula for living. It is hardly chronological and its sequences relate to the integrity of the circle, not the directional determination of the line. It encompasses, it does not point. . . . Our poets are the only ones today who can provide this bridge, this reflective statement of what it means and has meant to live in a present which is continually overwhelmed by the fantasies of others of the meaning of past events.[2]

This "Indian" approach to writing is stressed at the Institute for American Indian Arts, the school at which many of today's Indian poets started their writing. Dodge and McCullough write that the basic idea of the Institute is to "use traditional elements of Indian culture or art as a basis for art that will be relevant to the modern world. . . The aim of many of the Institute for American Indian Art poems appears to be to transform the style of the old chants and songs into modern poetry."[3]

Several examples from that collection exemplify their point. Phil George celebrates an ancient ceremony in "Old Man, The Sweat Lodge."

[1]"Tradition and Indian Poetry," South Dakota Review, 11(Autumn 1973), 40.

[2]Robert K. Dodge and Joseph B. McCullough, Voices from Wah'kon-tah (New York: International Publishers, 1974), pp. 11-12.

[3]Dodge, p. 21.

"This small lodge is now
The womb of our mother, Earth,
This blackness in which we sit,
The ignorance of our impure minds.
These burning stones are
The coming of new life."
I keep his words near my heart.

Confessing, I recall my evil deeds.
For each sin, I sprinkle water on fire-hot stones,
The hissed steam is sign that
The place from which Earth's seeds grow
Is still alive,
He sweats,
I sweat.

I remember Old Man heals the sick,
Brings good fortune to one deserving.
Sacred steam rises;
I feel my pores give out their dross.
After I chant prayers to the Great Spirit,
I raise the door to the East.
Through this door dawns wisdom.

Cleansed, I dive into icy waters.
Pure, I wash away all of yesterday.
"My son, Walk in this new life.
It is given to you!
Think right, feel right,
Be happy."
I thank you, Old Man, the Sweat Lodge.[4]

Here he speaks of the lodge as "The womb of our mother, Earth," and he remembers Old Man as the healer of the sick. The symbolism of the directions is clearly unchanged for, "After I chant prayers to the Great Spirit,/I raise the door to the East./Through this door dawns wisdom."

In "Death in the Woods" Littlebird imbues all the living things of the forest with a spiritual quality.

[4]Dodge, p. 42.

Corn swaying in the rhythm of the wind--
   Graceful ballerinas,
   Emerging at the edge of the forest.
All dip and dance;
   Wind tunnels through long silken hair,
   Golden teeth-seeds.
Trees chatter nervously
   Awakening sky in fright,
   Pointing at Woodman.
A mighty thud! Blow leaves deep scar;
   He strikes again. . .
Corn mourns, golden tears,
   Bows, praying for fallen brother.
Jay mocks the greedy beast
   Who has doomed majestic brother,
   His life home.
Wind tosses leaves aside as
   Woodman tramps on his way,
   Ax dripping oak's blood.
The forest, damp and silent,
   Mourning for lost Oak.
   And now remains but a
   Chirp of a lonely cricket and
Silhouette of Woodman,
Diminishing,
   Beyond the
      saddened hill
         as the far
            sun sinks.[5]

The corn "mourns, golden tears" as the trees are cut and the forest is cleared for additional cultivation. The ax drips "oak's blood," the forest is "mourning for lost Oak," the cricket is "lonely," and the hill is "saddened." The Woodman who "leaves deep scar" on the Oak is a "greedy beast." All except the intruder, man, have human qualities; the Woodman is a beast.

A brief chant, "I Am Crying From Thrist," by Alonzo Lopez, uses the traditional repetition and invocation so much like many of the traditional songs. The power is in the song. The sky responds; the

[5]Dodge, p. 53.

sky in its pity perhaps for the singer and dancer "weeps" and answers the prayer.

I am crying from thirst.
I am singing for rain.
I am dancing for rain.
The sky begins to weep,
for it sees me
singing and dancing
on the dry, cracked
earth.[6]

In "The Four Directions" by Emerson Blackhorse Mitchell the cardinal points are significant in that they are remembered to give hope and strength to the community.

A century and eight more years,
Since Kit Carson rode from four directions,
Deep into the heart of nomadic Navahos,
Burning, ravishing the Land of Enchantment.

Prairie grasses are once more
Growing as high as the horse's belly.
Cradles of wrapped babies in colors
Of the rainbow again span the land.

I know my people will stand and rise again,
Now it is time.
Pollen of yellow grain,
Scatter in the four directions.[7]

To the Navajo, New Mexico was always the "Land of Enchantment," even when Kit Carson rode in to destroy it and rebuild it so that the new "citizens" could put the slogan on their license plates. But there is new hope; the grass is again tall and the babies are wrapped in their traditional ways. The pollen, scattered now in the four directions from whence the destroyers once rode, hearkens the beginning of a new era.

[6]Dodge, p. 59.

[7]Dodge, p. 71.

Another recent collection of poetry is Carriers of the Dream Wheel. In his introduction N. Scott Momaday reminds the reader again of the nature of the oral tradition and its influence on the poetry written today:

> Contemporary Native American poetry proceeds from an older tradition than that which we think of as literature in the strict sense. Its roots run down into the very origins of language. We are accustomed to thinking of poetry as writing and to assume therefore that the origin and development of the poem is confined to the dimension of the written word. But this is of course a fallacy. In essence--and in substance--poetry existed long before the invention of the alphabet. . . . In order to understand the true impetus of contemporary Native American poetry, it is necessary to understand the nature of the oral tradition. Until quite recently the songs, charms, and prayers of the Native American--those things which we tend to think of as poetry, for want of a better term, perhaps--were embodied exclusively within the oral tradition; that is, their existence was wholly independent of writing. And so much of it remains, in the numerous Native American languages--unwritten languages--which survive to the present day. It is in the nature of the oral tradition that language is understood to be a vital and powerful thing in itself, creative in the deepest sense. It is the very element in which the life of the mind and spirit persists. Words, as they are carried on from one generation to another solely by means of the human voice, are sacred. Nothing is so potent as the word; nothing is so original or originative; and nothing is so close to beauty. I mean to say that the oral tradition, which in some real measure informs the character of contemporary Native American poetry, is itself a reflection of certain fundamental attitudes with respect to language and therefore to literature, and that above all it is a reflection of man's persistent belief in the efficacy of words.[8]

Carriers of the Dream Wheel is an extensive collection of contemporary poetry. Almost all of the practicing American Indian poets of the 1970's are included--Liz Sohappy Bahe, Jim Barnes, Joseph Bruchac, Gladys Cardiff, Lance Henson, Roberta Hill, N. Scott Momaday,

[8]Duane Niatrum (ed.), Carriers of the Dream Wheel (New York: Harper and Row, 1975), pp. xix-xx.

Duane Niatum, Simon J. Ortiz, Anita Endrezze Probst, W. M. Ransom, Wendy Rose, Leslie Silko, James Welch, and Ray Young Bear.

Again, throughout the collection, one sees evidence of the oral tradition. In Joseph Bruchac's "The Grandmother Came Down to Visit Us" it is a "spider dropped down from the ceiling" which he is referring to.

The Grandmother Came Down to Visit Us

When the spider dropped down from the ceiling
Only Phil and I moved to save it
in a room full of people fearing
the shadow-weaver, the oldest gift giver.

We dropped it among suburban flowers
then went back in to get drunk,
finished every bottle in that house
to empty death
& then, full glasses of whiskey in our hands
& new bottles of wine in our pockets
we went back to the dormitory
where the workshop director
said to Phil
What's happened?
You were such a good Indian all week.

The grandmother came down
to visit us and they all want to hurt her
Phil said in his laughing voice
her web between our hands as we left that house.[9]

If one understands the significance of the Spider Grandmother, one easily understands why "only Phil and I moved to save it." Of course they couldn't let the fearful people kill the spider.

Simon Ortiz's "A Pretty Woman" portrays the beauty of the feminine earth:

[9]Niatum, p. 31.

We came to the edge
of the mesa
and looked below.

We could see
the shallow wash
snaking down
from the cut
between two mesas,
all the way from Black Mountain;

and the cottonwoods
from that distance
looked like a string of turquoise,

and the land was a pretty woman
smiling at us
looking at her.[10]

Ortiz's tribute to Mother Earth is quite different from the picture evoked by Wendy Rose's poem "Forgotten for Time and Now," which appears in her collection Hopi Roadrunner Dancing.

My soul strayed into question
and searching I fled
finding I bled

laid upon my Mother's breast
my hands grasping her dusty hair
and heart joining earth's rhythm
I accepted-again sun and shadow
as Brothers
and my Mother threw her
numberless arms
about me and sighed
sick

misused, raped, punished,
no longer responsible for children now

----the earthquakes are too late----

Wendy Rose says her poem was written "upon seeing the high-desert country strewn with beercans and the total absence of wildlife, except

[10]Niatum, p. 150.

dead beetles, on sterilized soil-where even the creosote was dying and the coyotes were silent."[11] Although Ortiz and Rose give us different pictures of the Earth, both personify the land and attribute human and spiritual qualities to it.

In Leslie Silko's "Toe'osh: A Laguna Coyote Story" the Coyote of myth becomes Charlie Coyote of history. The poem jumps from myth to history, tightening the bonds between past and present and between song and story.

> In the wintertime
> at night
> we tell coyote stories
> and drink Spanada by the stove
> How coyote got his
> ratty old fur coat
> bits of old fur
> the sparrows stuck on him
> with dabs of pitch.
> That was after he lost his proud original one in a poker game.
> Anyhow, things like that
> are always happening to him,
> that's what she said, anyway.
>
> And it happened to him at Laguna
> and Chinle
> and at Lukachukai too, because coyote got too smart for his own good.
>
> . . .
>
> One year
> the politicians got fancy
> at Laguna.
> They went door to door with hams and turkeys
> and they gave them to anyone who promised
> to vote for them.
> On election day all the people

[11] Hopi Roadrunner Dancing (Greenfield Center, New York: Greenfield Review Press, 1973), p. 20.

stayed home and ate turkey
and laughed.[12]

. . .

The links are easier to document in the poetry because the poetry is short and quickly read. The images are often sharper and more obvious in the short form of a poem. A recent collection of stories, however, also shows the links between past and present. Kenneth Rosen's The Man to Send the Rain Clouds is an excellent source of contemporary stories that often echo the traditional stories. Anna Lee Walters in a prose poem "Come, My Sons" passes on the traditions of the people to the sons who will become the leaders. She advises them:

> There are stories that exist even today.
> The stories say that the drums lived with
> the buffalo at one time. I do not know. I
> am sure there are none today who really
> know except the drums. You realize, my
> sons, there are old, dusty, almost
> forgotten songs that call the buffalo by
> name. He is called with great respect, the
> most honored name. He is called
> "Grandfather."[13]

Leslie Silko's story "Yellow Woman" operates on two levels, a literal and a symbolic level. The world of the imagination is strong for Yellow Woman and she believes herself that she has encountered a spiritual figure in the man by the river. She thinks to herself:

> My old grandpa liked to tell those stories best. There is one
> about Badger and Coyote who went hunting and were gone all day,
> and when the sun was going down they found a house. There was
> a girl living there alone, and she had light hair and eyes and
> she told them that they could sleep with her. Coyote wanted to

[12]Niatum, p. 223.

[13]The Man to Send Rain Clouds (New York: Vintage, 1975), p. 21.

> be with her all night so he sent Badger into a prairie-dog hole, telling him he thought he saw something in it. As soon as Badger crawled in, Coyote blocked up the entrance with rocks and hurried back to Yellow Woman.[14]

Although not all American Indian writing must be seen in terms of its links with the past, those links are often what makes the meaning clear. The critics who found fault with Momaday's House Made of Dawn portrayed their ignorance of Indian culture. One critic called Abel a "moody sort" who "gets off to a bad start by murdering a mysterious albino who seems to personify evil in Abel's befuddled brain."[15] Momaday himself, however, described the albino as "a symbolic and spiritual reality," and he pointed out that the albino is closely linked with the concept of witchcraft in Pueblo society.[16] To interpret Abel's final action, running into the dawn, as a negative ending is not to understand the cyclical structure of the book which mirrors the circle of the whole and complete life into which Abel now has been spiritually reborn.

A knowledge of the function of storytelling in American Indian culture informs the reader of Leslie Silko's Ceremony. Her own title poem tells the reader:

> I will tell you something about stories,
> [he said]
> They aren't just entertainment.
> Don't be fooled.

[14]Rosen, p. 35.

[15]William J. Smith, "House Made of Dawn," Commonweal, 88(20 September 1968), 636.

[16]Personal Interview, April 16, 1977. (See Appendices for complete interview.)

They are all we have, you see,
all we have to fight off
illness and death.

You don't have anything
if you don't have the stories . . . .[17]

And the characters of James Welch's Winter in the Blood are understandable on a level beneath the surface by the reader who recognizes the cultural implications of the mother who "sprinkled holy water in the corners of her house before lightening storms" or the grandmother who plotted ways to slit the throat of the "Cree" girl and slept under three army blankets and a star quilt. The phrase "coming home" in Chapter One takes on additional meaning as the narrator returns to the "old ways" of the people, not just to the geographical location.[18]

The student who has first read and heard the traditional literature will understand the contemporary poetry and novels better than the student who approaches twentieth century American Indian literature as being little different from that written by White Americans. Although American Indian writers experience a shared American culture that influences their work, they have a heritage that is unique and adds a dimension to their writing that continues to separate it from other literatures.

[17]Ceremony (New York: Viking Press, 1977), p. 2.

[18]Winter in the Blood (New York: Harper and Row, 1974).

CHAPTER FOUR. TEACHING THE LITERATURE

All my life
I have been seeking,
Seeking!

--Yokut

John Dewey believed education shaped our culture. What kind of culture is it that we have been shaping? It appears to many that we have unwittingly or not shaped a racist culture in our literature classes, a culture which sees European and Euro-American literatures as the elite literatures and the only materials worth presenting to students. However, American Indian literature can be used effectively in a variety of classes in English departments. Many fine autobiographies exist which could be used in composition courses which stress personal writing. Students could learn much from Black Elk about expressing their thoughts and personal dreams and visions. They could learn description from James Welch and humor from Mountain Wolf Woman. Vine Deloria's Custer Died for Your Sins could be instructive in an expository writing course, for in this book as well as in God Is Red, students can see how to make a point and how to argue from a fixed perspective. They would see too the effectiveness of humor and satire in serious writing. Despite the varied uses to which the books may be put and the temptations to make Indian literature all things to all

courses, the suggestions which follow concentrate on the literature as literature, as materials which have in common that they were written by American Indians, individually or communally, and express Indian views and Indian experiences. This is not to say that Indian experience does not also represent universal human experience; it does suggest, however, that much of the literature reflects a world view which is different from the White western perspective.

The study of American Indian literature is an interdisciplinary study; the teacher and students must know or learn about anthropology, about American history from a different perspective than that usually taught, about music and art, about philosophy and religion, and about linguistics. It is a difficult subject to teach because of the inclusion of these other disciplines. We often use these other disciplines without thinking in teaching the literatures of other periods: Victorian literature is identified with history and politics; classical literature is understood to have been written in a different language by perhaps unknown authors; and we have little trouble with comparisons of surrealistic painting with much of the literature of the same period. We must, however, consciously approach the study of American Indian literature with this broader context in mind.

The variety and scope of American Indian literature can be bewildering. The literature includes the epic of Dekanawidah and "Statements on the Alcatraz Nation"; it spans the years from when oral tales were first told to the twentieth century when N. Scott Momaday received the Pulitzer Prize for House Made of Dawn. It includes the genres of poetry, oratory, tales, myths, novels, non-fiction, and drama. Although

it is possible, a course which attempts to include all these aspects would be superficial, leaving students with little more than unintegrated bits of knowledge. It is impossible to teach a single course in American literature which includes all that has been written in America, which should, but usually doesn't, include all the foremention ed Indian materials. It is difficult to decide just what should be included under the rubric of Indian literature. Is it any literature written about Indians? Is it only that written by Indians? Must it be written or must it be taught in a traditional way, reflecting its oral past? Must we use Indian literature as a political tool to increase student understanding of the culture, appreciation of the values, and at times sympathy or empathy for the economic and political situations of Native Americans? Can the literature be taught as art or must it be taught as an adjunct to anthropology or history?

There are other problems involved in teaching the literature, as Ruth Roessel notes.[1] Some Indian people feel that any instruction on Indian culture should take place in the home, the Indian home. Although this suggests that non-Indians should not learn about Indian culture, the implication is that a teacher of Indian studies courses must remember that he or she is teaching <u>about</u> Indian culture not teaching the culture. The continued existence of outdated or erroneous materials is frustrating to American Indian people and poses an additional difficulty for teachers. Also, the need to "legitimize"

[1]Roessel, pp. 9-18.

the area of Indian studies still exists; however, new publications, multi-cultural curriculum requirements, and the inclusion of Indian literature sections in national meetings of the Modern Language Association and the National Council of Teachers of English have all heightened the prestige of the study of this literature.

If one hopes to introduce the study of American Indian literature to a class in one quarter or semester, the task of selection becomes frustrating and burdensome--the question is not what to include, but what can one dare to omit. Clearly, an introductory course should first expose students to the traditional oral heritage, both songs and tales. There are several anthologies which can be used: American Indian Prose and Poetry (Astrov), The Storytelling Stone, American Indian Prose and Poetry (Levitas), American Indian Mythology or The Sky Clears. N. Scott Momaday's The Way to Rainy Mountain is the best means of illustrating the link between past and present, oral and written literatures. There should be at least one autobiography to communicate the individual Indian experience and its relations to tribal culture. Among the best are Black Elk Speaks, Mountain Wolf Woman, Lame Deer: Seeker of Visions, and Sun Chief. And there should be a twentieth century novel: N. Scott Momaday's House Made of Dawn works well with The Way to Rainy Mountain or James Welch's Winter in the Blood provides students with a shorter and somewhat easier novel. Leslie Silko's novel Ceremony, set on the Laguna reservation, is described by N. Scott Momaday on the jacket cover as "the celebration of a tradition and form that are older and more nearly universal than the novel." The many stories and poems included in the novel are testimony to the continuing

power of the oral tradition. To illustrate the diversity of the contemporary materials, some poetry should be included, allowing the student to come full circle and see the links between the traditional materials at the beginning of the course and the influence which the past continues to exert on the present. Momaday, Welch, and Ortiz have published collections of poetry which demonstrate this continuity. There are also a number of recent anthologies of contemporary poetry: Voices from Wah'kon-tah, Come to Power, Carriers of the Dream Wheel, Voices of the Rainbow, and The First Skin Around Me. These basic materials could be included in a survey course; the suggestions highlight significant points in American Indian literature. There are three anthologies which include most of these elements and are useful if the number of books must be limited: Literature of the American Indian (Sanders and Peek), The Way (Steiner and Witt), and The Portable North American Indian Reader (Turner). Depending on students' interests, the instructor's expertise, and time, certain areas may be emphasized or deleted.

There are ways to approach a course in Indian literature in more specific content areas. In one article,[2] William Brandon outlines a course which includes primarily traditional oral materials. The study is divided into geographical areas, each of which is studied for two or three weeks in a two semester course. He prefers not to use any media, shunning the use of tapes, video-tapes, or film. In her comments

[2]"Native American Literature." In American Indian Reader: Education, ed. Jeannette Henry (San Francisco: Indian Historian Press, 1972), pp. 261-266.

about this outline, Jeannette Henry of the Indian Historical Society says, "In the very telling of the tale, the actual reciting of the chant or song, the delivery of an oration or the narrating of the history, there is brought into play the most important senses of the human being. Thus, the gestures of the teller or orator, the movements describing events, the sense of urgent historic recall . . . these are all vital parts of the literature." She points out that some tape recordings can help and some films may be useful, but "there are still alive a good number of native people, who themselves can give the flavor of the literature." She recommends using native people whenever possible.[3] An obviously useful alternative is to use video-tapes of native people, although such a technique puts the artificiality of a machine between the teller and the listener.

An approach that works well is to assume that the stories are all at some level teaching stories and to discuss them as such. An excellent source of information on this method of interpretation of the oral materials is Frederick McTaggart's Wolf That I Am. Dr. McTaggart's research with the Mesquakie Indians in Tama County, Iowa, transformed him, he says, and he chronicles that transformation in a narrative of his own journey to awareness. The tales, centuries old, still performed their function, still taught the young and the uninitiated about themselves and about life. Although McTaggart's book cannot be called a "collection," it does present several tales. However, they are presented in the context in which he learned them. Unlike Jerome

[3]Henry, p. 266.

Rothenberg or Dennis Tedlock, McTaggart does not dwell on the intonations and dramatic quality of the literature. Instead he concentrates on the meaning and the teaching aspect of the stories. He learned with some difficulty to leave his tape recorder in the car and really listen as the stories were told to him. Then, what he heard and learned was what had significance for him. It was not the printed versions of the early twentieth century that were important, but the oral versions told during the months of his frequent visits to the Mesquakie Settlement. He discovered often those versions were alike; the stories had not changed significantly from when they were recorded seventy years earlier by William Jones. However, there was far more meaning in the way McTaggart learned them.

In an interview, Dr. McTaggart discussed his philosophy of teaching the Mesquakie tales:

Q. You use a story from the Mesquakie which refers to the names of the trees. I talked to one of the persons who was one of your informants and she mentioned this story and the teaching aspect of it. Her emphasis, however, was on a material knowledge, that the children no longer know the names of the trees and can't identify the trees and their distance from the water. In your book you stress the stories as teaching a way to live. Do you see the philosophical aspect of the stories as greater than the knowledge gained about the world?

A. I think what's beautiful about the stories is that everything is there, from the material to the philosophical. Whenever I talk about that story in class I stress the same thing about learning the names of the trees and that you learn the language; you learn behavior within a family because you are learning it from people you should respect. I try to point that out in the book too. If you don't learn anything else you learn how to listen. There are times when it's inappropriate to ask questions or to ask the wrong type of questions. You learn the positioning of trees, the behavior of wolves and raccoons. Raccoons have a certain type of

hand; they like to work with their fingers as the raccoon works with the dung balls in the story. The emphasis came out on the philosophical because I was obsessed with it at the time. I didn't mean to emphasize the philosophical over the other aspects of the story. All of those things were there, and the philosophical part was there too. Any time you come to a story you can get something more out of it depending on where you are at the time. If you are dealing with a philosophical problem the story could help you. If you wanted to learn about the trees, that's there too. That's what the real beauty is; the story involves all aspects of life.

Q. How significant are the changes in the stories through the years? You refer to a story about a raccoon and a deer; earlier versions refer to a mouse. Some critics have sought uniformity in the songs and tales and others have greatly modified the existing materials. What position do you take regarding the changes or modifications in traditional materials? How should a teacher approach the stories?

A. The story about the raccoon or the mouse and the deer was told particularly that way to tell me something; it was used as a piece of rhetoric to tell me about the way I was acting at the time. So it was changed deliberately. I don't think that's part of the Mesquakie tradition. If you change a story you change it for a purpose. Probably there was a great deal of borrowing among tribes. If you read enough stories from different tribes, the same stories crop up. But always there's a touch of the culture there and so it has a specific meaning for that culture. So really it's not the same story; it's a different story. Jack Wolfskin told a story about a duck and a raccoon and the crayfish and a raccoon and I said that's a version of the same story and he said no, that's a different story. Obviously it is. I don't really approve any more of changing the stories. I think they should be left in their form. If changes are made they should be done by the people the stories belong to. You're tampering when you change a story. Even translating you're tampering. I feel very uneasy about that.

Q. You quote John Surgeon in your book, "We do not have departments here." How does one confront this "wholeness" in the classroom? How much anthropology, history, psychology, comparative religion, etc. must one have to teach American Indian literature? How much should students be expected to know?

A. So much is involved. You have to know about all those disciplines but if you use them as disciplines they almost never work. I always find that anything I do that's systematic in teaching American Indian material always fails. It's the spontaneous things that work. I try to bring in other disciplines but the most successful thing I've found is to have an Indian student tell an anecdote that puts everything in perspective, to provide a wholeness to help students understand a certain thing. That's the way it's done traditionally. Instead of explicating the stories, it

works better to let them be. Let students appreciate the stories, laugh at them. Especially with the trickster cycle of the Winnebago--make a few comments and bring in other areas as a natural part of enjoying the stories.

Q. After experiencing the tales in a natural context, do you feel it's possible to teach them in the classroom?

A. I've despaired sometimes because there are times when it doesn't work at all. If my attitude is wrong or the attitude of the students is wrong, it doesn't seem to work. There's no predicting what will happen, but it has to be natural. Approach the stories with awe and respect. It's a lot easier to work with material that has been written than with the traditional stories. It's almost as if there's something supernatural hovering over your head; if you do the wrong thing the whole class falls flat. I get mystical about it sometimes.

Q. Could you suggest one or two stories from the Mesquakie which might have special significance to non-Indians?

A. The ones that I use in the book are the ones I thought most significant for a non-Indian audience. The story of the wolf and the raccoon shows all the different functions a story can have and the historical story about a time when the Mesquakie were surrounded works to show how history is put into the stories. Meaning is created through the use of stories. They provide meaning to their history through the storytelling process.

Q. You've also done a lot of work with the poetry of Ray Young Bear. Do you see any of his poems with especially close ties to the oral tradition? In what ways does his poetry mirror his heritage?

A. I think he's the best example of a contemporary Indian poet who uses the traditional material. I think everything he does is traditional material. When I first met him he talked about hearing the poems first in Mesquakie and then translating them into English and that some of them came from the stories. The feeling for him and what he's like at the Settlement comes through very clearly in a poem such as "Morning Talking Mother" or "The Four Songs of Life." I don't understand all the images very well, but I think he's a perfect example of the contemporary tradition which uses the traditional images and then changes them. The poem uses the images and creates something new from them, just as the jewelry or beadwork. They start with something that came from a story. The story itself should have more stability; it is closer to the creation. People are free to create around and through the stories, to create their own drawing, beadwork, that is meaningful to them. They take off from the stories to do that.[4]

[4]Personal Interview, January 16, 1977.

McTaggart's experiences with the people to whom the literature belongs are invaluable in the classroom. Such exposure, as Jeannette Henry suggests, should be a high priority in the classroom, although teachers should not expect to become experts from brief and superficial exposure to Indian culture. Nor should a teacher expect to learn the secrets of the culture simply by asking; such knowledge, if ever learned, is a result of long and lasting friendships.

It was only by accident that I learned a significant fact about the place of the stories in the Mesquakie culture. A Mesquakie woman told me that the stories of her people were being lost. This made her sad and she wanted to do something about it, but she couldn't because it wasn't her place in the tribe to be a recorder of history and stories. The woman whose clan was given the task and the authority to write down the stories was losing her sight, so writing had become nearly impossible. I wanted to tell her to write them down anyway, but I hesitated; I held back my words, words which would only reveal my ethnocentric lack of understanding. I didn't tell her to write them; I wanted to, for I wanted to "help" save the stories. She referred to a story, perhaps one with special meaning to her or one which was at the edge of her consciousness. She said, "You know, the children don't know the names of the trees anymore. When they knew the story about the blind wolf who sought water and had to reckon his way by the trees--the oak, the walnut, the hickory, the elm, the maple, the cottonwood, the sycamore, and the willow--the children knew the names of the trees." She was telling me about a teaching tale. I had read of this story and I had studied American Indian literature, but this was

not a story in a book. It was a living tradition, a vital culture. And this woman who could not write down her stories was giving me a fragment to save and pass on. I went to the literature--it is not an unusual story, not a sacred myth, but it is a part of Mesquakie past, present, and future. Who will know the names of the trees? Who will remember what the wolf learned as he groped for the water?

In his book Fred McTaggart tells the story as he heard it. It is the continuation of a cycle of stories about the wolf and the raccoon. In the previous story the wolf asked for food and he was given dung; the raccoon functions as a teacher and the wolf is not an eager learner for he is too anxious. Here is the story which is a part of that cycle:

> When the Wolf awoke from his sleep, his eyes were shut tight with a dried coating. "M, how my eyes must have run with matter, so dry are they caked with it!" He was not able to break the crust apart, and so he started off on a walk. He bumped against a tree and stopped. "Tu! What kind of a tree are you, oh, my dear grandfather?"
>
> "I am an oak."
>
> "How far is it to the river?"
>
> "Why, on the edge of the prairie is where I live."
>
> And then he started off again on the walk. Again he bumped against a tree and stopped. "Tu! What kind of a tree are you, oh, my dear grandfather?"
>
> "I am a walnut."
>
> "How far is it to the river?"
>
> "Oh, a long way off I dwell, my dear grandchild."
>
> And he started off walking again. Once more he bumped against a tree and stopped. "Tu! What kind of a tree are you, my dear grandfather?"
>
> "Why, I am a hickory, my dear grandchild."
>
> "How far is it to the river, my dear grandfather?"
>
> "Why, as a matter of fact some distance away do I live, my dear grandchild."
>
> Again he started off walking. Again he bumped against a tree and stopped. "Tu! What kind of a tree are you, my dear grandfather?"
>
> "Why, I am an elm, my dear grandchild."
>
> "How far is it to the river, my dear grandfather?"
>
> "Why almost there have you come."

Then he started walking away. He bumped against a tree and stopped. "Tu! What kind of a tree are you, my grandfather?"

"I am a hard maple, a stone wood, my dear grandchild."

"How far is it to the river, my dear grandfather?"

"On top of the hill do I stay, and not far away is the river."

Again he started off on a walk. He bumped against a tree and stopped. "Tu! What kind of a tree are you, my dear grandfather?"

"I am a cottonwood, my dear grandchild."

"How far is it to the river, my dear grandfather?"

"Halfway down the hill do I live, my dear grandchild. Not far away is the river."

Again he started off on a walk. He bumped against a tree and stopped. "Tu! What kind of a tree are you, my dear grandfather?"

"I am a sycamore."

"How far is it to the river, my dear grandfather?"

"Only a few more steps and you are there, my dear grandchild."

Then off he started on a walk. He bumped against a tree and stopped. "Tu! What kind of a tree are you, my dear grandfather?"

"I am a willow."

"How far is it to the river, my dear grandfather?"

"Start and take another step, and then you walk into the water, my dear grandchild."

"How deep in the water am I, Wolf that I am?"

"Up to your ankles."

"How deep in the water am I, Wolf that I am?"

"Almost up to your knees."

"How deep in the water am I, Wolf that I am?"

"Up to your knees."

"How deep in the water am I, Wolf that I am?"

"Up to your hips."

"How deep in the water am I, Wolf that I am?"

"Just up to where you fork at the opening."

"How deep in the water am I, Wolf that I am?"

"Up to your navel."

"How deep in the water am I, Wolf that I am?"

"Up to your nipples."

"How deep in the water am I, Wolf that I am?"

"Up to your throat."

"How deep in the water am I, Wolf that I am?"

"Up to your chin."

"How deep in the water am I, Wolf that I am?"

"Up to as far as your mouth."
"How . . . up!" A mink then went down into the water with him.[5]

McTaggart viewed this tale as a lesson for him, a lesson not to ask so many questions and to learn more. It is a lesson for all who approach the study of American Indian literature, especially that of the oral tradition. Not every question can be answered immediately, not every obscure thought and image can be explained and understood by those outside of the culture which produced the song or story. But what McTaggart saw as a lesson to him, we too should see as a warning: ". . . if one wants to see in the water, one had first better learn to swim."[6] The wolf was swallowed up by the water and by his own ignorance.

Once a decision is made to teach the literature, it is imperative that a teacher consider his or her own expertise and ability. Over and over again it is non-Indians who are teaching courses in American Indian literature. There are few Indians doing the teaching except in larger universities or colleges with established Indian Studies programs. Non-Indians do not generally have the experience of a rich oral tradition and history. Their training has most likely focused on a Euro-American tradition of literature, and American literature as they have been taught it began in the seventeenth century not in the darkness of a world beneath this one or at the dark end of a hollow log. There are many fine non-Indian teachers and these suggestions hopefully

[5]Wolf That I Am (Boston: Houghton Mifflin, 1976), pp. 46-48.

[6]McTaggart, p. 49.

will be of the most help to them as they teach non-Indian students. As a non-Indian I am well aware of the difficulty of teaching the literature of a culture I am not a part of, but I have gone beyond thinking that only an Indian can teach Indian literature, just as I do not believe that only women should teach women's literature, or indeed, that none of us in the twentieth century can teach Boswell or Johnson. Until our American literature courses are truly American, and include the folk literature and minority literature of the country, we will continue to need and to teach specialized ethnic literature courses. We owe it to the students to do the best job we can and to concentrate on the areas in which we are most capable.

James Work in an article in Indian Historian argues that "the principal challenge . . . of teaching an American Indian literature course is to develop some sort of pedogogic technique."[7] Although one can agree with him on this point, his position is weakened by his admission that he knows nothing about Indian literature as Indian literature and, indeed, thinks he need not know the "ethnic" aspects of the literature. This approach ignores the differences that make it almost impossible to teach American Indian literature as other literature is taught. Work gives few examples in his article and one wonders just how he would teach The Way to Rainy Mountain without dealing with the "ethnic" aspects of Momaday's experiences which gave rise to the book in the first place. One of the most useful tasks a teacher of Indian literature can do is to read one or two general Indian histories or

[7]"Indian Literature: A Plea for Formality," Indian Historian, 7(Fall 1974), 36.

anthropology texts to familiarize him/herself with the historical events, tribal names and places, Indian leaders, and important aspects of the material cultures.

There are some suggestions which can be made that will improve the "atmosphere" of any class, but seem more conducive to classes in American Indian literature. Small classes always improve discussion and they also enable all the participants, students and teacher, to sit in a circle. This seating arrangement is conducive to informal discussion and establishes a sharing atmosphere. The group members can share thoughts, discoveries, and ideas. It is best to establish an atmosphere which encourages a questioning attitude; the teacher should also be a "student."

Much advice can be given to any teacher. The difference between a course in American Indian literature and other literature courses may be primarily in the teacher's and students' attitudes toward the course itself. Students often come to such a class expecting something different and the teacher can make those expectations work to his or her advantage.

Robert Lewis in an article in Indian Historian is specific in his do's and don't's for the teacher of Indian studies courses. He believes that Indian literature is more accessible than religion, art, music, or language, but he believes that the "unit" approach or even a well-defined course is less valuable than integrating Indian materials into all courses. Ideally that will come about eventually. He cautions that teachers not pretend to be "experts," that they not pity the Indian or worship Indian heroes, that they neither romanticize nor feel

guilty about the American Indian. He advises that teachers accept Cooper and Longfellow and others as having a partial vision but seeing as best they could for their times, that teachers see beyond television and movie views of the American Indian, and that teachers read, listen, feel, think, explore, and learn with their students as they study all aspects of the culture.[8]

A good way to begin is to have the students write down their definitions of "Indian." This forces them to define those people whose literature they have come to this class to read. What do they "see" when they say "Indian"? Much of the first class period can be spent discussing what the students have written and why they have the images they have. An "awareness" activity might be useful to get discussion going. Students can be asked to respond to a series of statements or answer questions about American Indian people. The purpose here is precisely to find out what the students know about the culture and heritage of the American Indian.

If one chooses to begin with the oral tradition, one way to introduce the concept is to deal first with the students' oral experiences. Have the class members each tell a story to the class. The rest of the class must write down the reasons for the specific story. Was the story to entertain, to teach something, to explain something? The students can then analyze the stories and decide the significance of each story, whether the story has variations (did they hear the same version as a child?), and whether or not they believe the stories.

[8]"English and American Indian Studies," Indian Historian, 6(Fall 1973), 32-37.

Suggestions given to the students might include: "The Three Bears;" "Adam and Eve" or "The Creation" according to Genesis; a story about a campus landmark; explanatory tales: how to get rid of warts, how to find your way out of the woods, how long to wait for a full professor to come to class; stories grandparents told about a relative, "the old days," etc. Discussion should ultimately focus on the purpose of the stories. In the process students should realize that they too have an oral tradition in their families and culture and in their own experiences. Discussion could also focus on non-Indian dependence on written language--contracts, letters, wills, deeds, etc.

Assign several American Indian stories and have the class be prepared to define the purposes for the stories. The assignment may be approached by region (Indian Legends of the Pacific Northwest), by specific tribes (Pawnee Hero Stories and Folk-Tales), in a general way (The Storytelling Stone), or by concentrating on a specific type of story (American Indian Mythology). These stories should be analyzed for function, motifs, characters, etc. Study questions on the stories might include the following:

1. What is the setting? Is it set in a past world or the present? What visual images are there?
2. What are the reasons for telling the story? Under what circumstances might the story be told?
3. If there are animals, what information does the story give you about their characters? How are animals in your experiences like those in the story?

4. Are there numbers used in the story? What numbers? What is their significance?
5. If there is a hero, what traits does he/she possess? Is the hero all good or all bad or a combination? What actions suggest that the main character might function as a trickster figure?
6. What is the relationship between humans and animals?
7. What did you learn from this story?
8. Will this story change you in any way?
9. What does this story tell you about the culture from which it came?
10. What does the story tell you about your own culture?
11. What similar stories are there in your own experiences?

Ideally the best way to teach the oral tradition is to have native speakers visit the class and tell stories. If these guests are willing to discuss the function of the stories within their culture, students will have a rich learning experience. But this is not always possible, so an alternative that can work well is to use film. The best kinds of film would be the video-tapes of native peoples speaking and telling tales, but these too are limited in availability. Larry Evers at the University of Arizona is working on a series of video-tapes, but these will not be available until late in 1977. One commercial film that works well is "The Loon's Necklace." Students could be assigned one or two versions* of the story before viewing the film. The questions asked

*See Appendices.

after viewing could be the same as those asked of any story with additional questions pertaining to the new medium:

1. What was the function of the masks in the film?
2. Did the visual portrayal add or detract from the imaginative experience? In what ways?
3. How did the sounds affect the story's impact? Which sounds were natural and which were artificial?

Although "The Loon's Necklace" was initially produced in 1949 as a children's film and the catalogues still list it as such, it is one of the finest films to use in a class which is studying the oral tradition.

Another film that serves as a contrast to "The Loon's Necklace" is an animated version of the "Star Husband Tale." This film, "Falling Star," traces the first part of a Cheyenne story recorded by George Bird Grinnell.* Students should be assigned the account in The Way to Rainy Mountain as well as other versions.* Discussion questions might include:

1. How did this film differ from "The Loon's Necklace"?
2. How did this film communicate the storytelling experience?
3. What are the advantages to "seeing" the tale rather than "hearing" it?
4. Is it necessary that those outside of the culture get some help for their imaginations? What "ideas" portrayed in the film seem clearly a part of Indian culture?

*See Appendices.

5. After reading several versions of the "Star Husband Tale," what elements are consistent? (See Stith Thompson's "The Star Husband Tale" for a discussion of the eighty-six versions.) What generalizations can be drawn from the similar elements?
6. Discuss the symbols used in the film.
7. Does film reinforce the communal aspect of the literature? What is the film "experience"?
8. Could you have written the narrative for this film if the sound were turned off?
9. Compare the Grinnell version with the narrative in the film. How do you account for the differences?

Another use of media can be made in the classroom. Alcheringa, a journal devoted to the oral tradition, often includes records as a part of the journal. Students could listen to the records and describe what they "see." Comparisons of the written and spoken versions are extremely useful to help students understand the difference in the two modes of presentation.

Records may also be used effectively to teach the poetry and to communicate the song quality of the traditional poetry. Oklahoma Indian Chants for the Classroom, recorded by Louis Ballard, works well in this regard. Teach the students the vocables and Creek words to the "Creek-Seminole Four Corner Stomp Dance Song." Then point out to them that the English translation, "I fell asleep with my head on my elbow," cannot be sung with the melody of the Indian song. If there is time to practice the dances or learn other songs in the album, do so. Even

college students enjoy "acting out" and "experiencing" the literature. There are many other fine records available with American Indian music; Ballard's are especially good because they provide additional educational materials with them. Discussion should focus on the relationship between words, music, and dance and the problems of translation.

Assign several songs. These may be according to tribe or culture area or to type of song (ghost dance songs, lullabies, death songs, etc.). Using a comparative approach, ask what the songs tell about similarities or differences in the cultures. What similarities exist from culture to culture in certain kinds of songs? What images appear frequently? What symbols and/or characters appear over and over?

One way to combine the study of myth, legend, and lore with poetry and contemporary essay is to assign The Way to Rainy Mountain by N. Scott Momaday. The entire book should be assigned at once and students should be told they will be expected to reread it frequently. The first day can be spent in introducing the structure, defining some terms, and explaining the characters the reader will meet. Momaday's The Names is helpful in this regard. There are also several fine critical articles which have been written to explain certain elements of the book. Most of the remaining time allocated to the book should be spent discussing each tale, its mythical, historical and personal significance. Students can see through Momaday's experiences how the tales become relevant to contemporary life. Because this book includes the "Falling Star" tale, students can see the tale within the context of a series of tales, this time following the boy as he becomes

twin boys in the myth and later two brothers in the historical account of the Kiowas.

After a solid background of oral materials, students are more able to understand the contemporary works. A course which includes traditional literature, a biography or autobiography, contemporary poetry, and a twentieth century novel would present students with an excellent survey of American Indian literature. Certainly it is desirable to study all of the areas in depth at some time, but an introductory course should offer a broad look at the topic rather than a narrow perspective.

The annotated bibliography indicates a variety of primary and secondary materials. The list is intended to aid the teacher who is interested in pursuing any area in depth as well as to suggest suitable materials to use in the classroom. Several of the sources are anthropological or historical, suggesting again the interdisciplinary quality of American Indian literature. But at the center, will remain the literature and the study of it as literature.

These suggestions and the bibliography are certainly not exhaustive. There has been much more written by and about the American Indian than most teachers realize. The attempt here has been to provide some suggestions about how to approach the study of the literature at the college level. Each teacher must fit the suggestions to his or her own class and individual abilities. Certainly no one should approach the teaching of the literature without having read a great deal of the primary and critical material beforehand. There is much to be gained from the study of American Indian literature, much to learn

about life and how to live. One's appreciation for the literature grows as one learns more about it.

The brief lament that began this chapter is the death song of a Yokut song maker, and, although it is a song voiced at death, it speaks of life. Just as the song maker did, we can become walkers on a rainbow path, floaters on a river, seekers of visions. In writing this dissertation, I have sought out Black Elk and Green Corn Woman and Coyote, looking to them for explanations of a philosophy, a belief, a way. And from them I have learned that, like the Yokut song maker, I must continue searching, that life and my place in it is a dynamic process of growing, of moving, of dancing around the circle, of seeing with both the eyes of the mouse and the eagle, of continued seeking. It is this need for every individual to find his or her place in the universe that gives meaning to American Indian literature. It is philosophical reasons which have convinced me that American Indian literature belongs in the classroom, although the practical justifications are equally convincing. This literature can open the doors to the beauty which exists in the spoken and written word, indeed to the very power of the word, to the reason for Spider Woman's weaving, to the medicine in the colored grains of sand described in a healing chant, to the continuity of past and present in our lives.

LIST OF WORKS CITED

A. Books

Astrov, Margot (ed.) American Indian Prose and Poetry. New York: Capricorn, 1962.

Banks, James A. Teaching Strategies for Ethnic Studies. Boston: Allyn and Bacon, 1975.

Barnes, Nellie. American Indian Verse; Characteristics of Style. Lawrence, Kansas: University of Kansas Press, 1921.

Bierhorst, John. In the Trail of the Wind. New York: Farrar, Straus and Giroux, 1971.

Bierhorst, John. The Red Swan: Myths and Tales of the American Indians. New York: Farrar, Straus and Giroux, 1976.

Bock, Philip K. (ed.) Culture Shock: A Reader in Modern Cultural Anthropology. New York: Alfred A. Knopf, 1970.

Brandon, William. The Magic World: American Indian Songs and Poems. New York: William Morrow and Co., 1971.

Brewton, Berry. The Education of the American Indians: A Survey of the Literature. Washington, D.C.: U.S. Department of Health, Education, and Welfare, 1968.

Bruner, Jerome S. Toward a Theory of Instruction. Cambridge, Mass.: Harvard University Press, 1966.

Brunvand, Jan. Folklore: A Study and Research Guide. New York: St. Martin's Press, 1976.

Brunvand, Jan. The Study of American Folklore. New York: W. W. Norton and Co., 1968.

Chapman, Abraham. Literature of the American Indians: Views and Interpretations. New York: New American Library, 1975.

Clark, Ella E. Indian Legends of the Pacific Northwest. Berkeley: University of California Press, 1953.

Coffin, Tristram P. Indian Tales of North America: An Anthology for the Adult Reader. Philadelphia: American Folklore Society, 1961.

Coffin, Tristram P., and Hennig Cohen. Folklore in America. Garden City, New York: Doubleday, 1966.

Costo, Rupert, and Jeannette Henry. Textbooks and the American Indian. San Francisco: Indian Historian Press, 1970.

Cronyn, George W. (ed.) The Path on the Rainbow. New York: Liveright, 1918.

Curtis, Natalie. The Indians' Book. 1923; rpt. New York: Dover Publications, 1968.

Day, A. Grove. The Sky Clears: Poetry of the American Indians. Lincoln: University of Nebraska Press, 1964.

Densmore, Frances. The American Indians and Their Music. New York: The Womans Press, 1926.

Dodge, Robert K., and Joseph B. McCullough. Voices from Wah'kon-tah; Contemporary Poetry of Native Americans. New York: International Publishers, 1974.

Dundes, Alan. The Study of Folklore. Englewood Cliffs, New Jersey: Prentice Hall, 1965.

Feldmann, Susan. The Storytelling Stone. New York: Dell Publishers, 1971.

Forbes, Jack D. Education of the Culturally Different; A Multicultural Approach. Far West Laboratory for Educational Research and Development, 1969.

Henry, Jeannette (ed.) American Indian Reader: Education. San Francisco: Indian Historian Press, 1972.

Ianni, Francis A. J., and Edward Storey. Cultural Relevance and Educational Issues. Boston: Little, Brown and Co., 1973.

Josephy, Alvin M., Jr. The Indian Heritage of America. New York: Knopf, 1968.

Kane, Michael B. Minorities in Textbooks: A Study of Their Treatment in Social Studies Texts. Chicago: Quadrangle Books, 1970.

Lame Deer, John (Fire), and Richard Erdoes. Lame Deer: Seeker of Visions. New York: Simon and Schuster, 1972.

Levitas, Gloria, Frank R. Vivelo, and Jacqueline J. Vivelo. American Indian Prose and Poetry; We Wait in the Darkness. New York: G. P. Putnam's Sons, 1974.

Lourie, Dick (ed.) Come to Power. Trumansburg, New York: The Crossing Press, 1974.

Marriott, Alice, and Carol K. Rachlin. American Indian Mythology. New York: New American Library, 1968.

McTaggart, Frederick. Wolf That I Am: In Search of the Red Earth People. Boston: Houghton Mifflin, 1976.

Momaday, N. Scott. The Way to Rainy Mountain. New York: Ballantine, 1969.

Neihardt, John G. Black Elk Speaks. Lincoln: University of Nebraska Press, 1961. (originally published 1932.)

Niatum, Duane (ed.) Carriers of the Dream Wheel. New York: Harper and Row, 1975.

Pearce, Roy Harvey. Historicism Once More. Princeton: Princeton University Press, 1969.

Roessel, Ruth. The Role of Indian Studies in American Education. Tsaile Lake, Chinle, Navajo Nation, Arizona: Navajo Community College Press, 1974.

Rose, Wendy. Hopi Roadrunner Dancing. Greenfield Center, New York: Greenfield Review Press, 1973.

Rosen, Kenneth. The Man to Send Rain Clouds; Contemporary Stories by American Indians. New York: Vintage, 1975.

Rothenberg, Jerome. Shaking the Pumpkin; Traditional Poetry of the Indian North Americas. Garden City, New York: Doubleday and Co., 1972.

Sanders, Thomas E., and Walter W. Peek. Literature of the American Indian. Beverly Hills: Glencoe Press, 1973.

Shaw, Anna Moore. Pima Indian Legends. Tucson: University of Arizona Press, 1968.

Silko, Leslie, Ceremony. New York: Viking Press, 1977.

Spinden, Herbert Joseph. Songs of the Tewa. New York: The Exposition of Indian Tribal Arts, Inc., 1933.

Storm, Hyemeyohsts. Seven Arrows. New York: Harper and Row, 1972.

Tedlock, Dennis, and Barbara Tedlock (eds.) Teachings from the American Earth; Indian Religion and Philosophy. New York: Liveright, 1975.

Thompson, Stith. Tales of the North American Indians. Bloomington: Indiana University Press, 1966.

Untermeyer, Louis (ed.) American Poetry, from the Beginning to Whitman. New York: Harcourt, Brace and Co., 1931.

Welch, James. Winter in the Blood. New York: Harper and Row, 1974.

Williams, Mentor L. Schoolcraft's Indian Legends. East Lansing: Michigan State University Press, 1956.

Wyman, Walker D., and Clifton B. Kroeber. The Frontier in Perspective. Madison: University of Wisconsin Press, 1957.

Zolla, Elémire. The Writer and the Shaman: A Morphology of the American Indian. New York: Harcourt, Brace, Jovanovich, 1973.

B. Periodicals

Alexander, H. B. "Indian Songs and English Verse." American Speech, 1(August 1926), 571-574.

Ballard, Louis. "Cultural Differences: A Major Theme in Cultural Enrichment." Indian Historian, 2(Spring 1969), 4-7.

Bevis, William. "American Indian Verse Translations." College English, 35(March 1974), 693-703.

Bierhorst, John. "American Indian Verbal Art and the Role of the Literary Critic." Journal of American Folklore, 88(October-December 1975), 401-408.

Brandon, William. "American Indian Literature." Indian Historian, 4(Summer 1971), 53-55.

Chamberlain, Alex F. "Primitive Woman Poet." Journal of American Folklore, 16(October-December 1903), 205-221.

Forbes, Jack D. "The Americanization of Education in the United States," Indian Historian, 7(Spring 1974), 15-21.

Gallant, Ruth. "Issues and Interests: First Grade through College." North Dakota English, 1(Summer 1976), 26-31.

Gorman, Carl N. "Navajo Vision of Earth and Man." Indian Historian, 6(Winter 1973), 19-22.

Lewis, Robert W. "English and American Indian Studies." Indian Historian, 6(Fall 1973), 32-37.

Lincoln, K. R. "Native American Tribal Poetics." Southwest Review, 60(Spring 1975), 101-116.

McTaggart, Frederick. "Native American Literature: Teachings for the Self." English Education, 6(October-December 1974), 3-10.

Smith, William J. "House Made of Dawn." Commonweal, 88(20 September 1968), 636.

Toelken, J. Barre. "The 'Pretty Language' of Yellow Man: Genre, Mode, and Texture in Navajo Coyote Narratives." Genre, 2(September 1969), 211-235.

Welch, James. "Tradition and Indian Poetry." South Dakota Review, 11(Autumn 1973), 39-40.

Work, James C. "Indian Literature: A Plea for Formality." Indian Historian, 7(Fall 1974), 36-38.

C. Other

Hymes, Del. "The Sun's Myth." Lecture presented at Iowa State University, 6 November 1975.

Indian Education: A National Tragedy--A National Challenge. Report #501 of the Committee on Labor and Public Welfare, United States Senate. Made by its Special Subcommittee on Indian Education. 91st Congress, 1st Session. Washington, D.C.: U.S. Government Printing Office, 1969.

McTaggart, Frederick. Personal Interview. 16 January 1977.

Momaday, N. Scott. "Teaching American Indian Literature." Personal Interview, 16 April 1977.

Tenkate, Herman F. C. "The Indian in Literature." *Annual Report of the Board of Regents of the Smithsonian Institution* (1921). Washington, D.C.: Smithsonian Institution Press, 1922.

APPENDICES

APPENDICES

A. Versions of "The Star Husband":

1. "Falling Star"--Cheyenne
2. "The Wish to Marry a Star"--Ojibwa
3. "The Girl Enticed to the Sky"--Arapaho
4. "The Fixed Star"--Blackfoot

B. Versions of "The Loon's Necklace":

1. "The Blind Man Who Was Cured by the Loon"--Chilcotin
2. "The Origin of the Narwhal"--Smith Sound
3. "The Blind G it -Q! Ā °DA"--Tsimshian
4. "The Loon's Necklace"--Carrier

C. Summary of existing American Indian Literature Courses

D. Annotated Bibliography

1. Background for Teaching American Indian Literature
2. Primary Works for the Classroom
3. Secondary Works for the Teacher or Advanced Student
4. Bibliographies and Sourcebooks

E. Teaching American Indian Literature: An Interview with N. Scott Momaday

APPENDIX A

1. Falling-Star[1]

Cheyenne

Once, a long time ago, two girls were lying outside the lodge at night. They were looking up at the sky; and one said to the other, "That star is pretty, I like that one." The other answered, "I like that other one better." One of them pointed to a very bright star, and said, "I like that one best of all; I would marry that star."

That night as they lay down in the lodge, going to bed, they said, "To-morrow we will go out and gather wood." Next day they went out together for wood; and as they were going along in the timber, they saw a porcupine in a tree; and the girl who had chosen the bright star said, "I will climb up and pull him down." She climbed up into the tree toward the porcupine, but could not quite reach him. Just as she would stretch out her hand to seize his foot, he would move up a little, so that she could not reach him. Meantime the tree seemed to be growing taller. The girl below called to her friend, "You had better come down, this tree is growing taller!"--"No," said the other, "I can almost reach him now;" and she kept on climbing. When the girl below saw the tree growing so high, and the other girl so far above her that she could hardly see her, she ran back to the camp and told the people. They rushed out to the tree; but the girl had gone, she could not be seen.

The tree grew and grew; and at last the girl reached another land, and there she stepped off the branches of the tree and walked away from it. Before she had gone far, she met there a middle-aged man, who spoke to her, and she began to cry. He said to her, "Why, what is the matter with you? Only last night you were wishing to marry me." He was the bright star.

He married the girl, and they lived together. He told her that she could go out and dig roots and pommes blanches with the other women, but that there was a certain kind of pomme blanche with a great green top that she must not dig; to dig this was against the medicine. Every day the girl used to go out to dig roots; and one day, after she had been out some time, she began to wonder why it was against the medicine to dig one of these strange pommes blanches, and made up her mind that she would dig one and find out about it. Next day she dug one up. It took her a long time; and when she pulled up the root, she saw that it made a hole through the ground on which she was standing. She could look down through this hole, and see, far below, the great camp from which she had come.

[1]George Bird Grinnell, "Falling-Star," Journal of American Folklore, 34(January-March 1921), 308-309.

When she looked down and saw the lodges, and the people walking about, very small, she was homesick; she felt that she wanted to get back to her people, and she wondered how she could get down. Near by there grew great long grass; and after she had thought for a time about getting away, she wondered if she could not make a rope of this grass. She began to do so; and for many days she worked, braiding a great long rope. Her husband used to wonder why she was out of doors so much, and what she was doing; and one day he asked her. "Oh," she said, "I walk about a great deal, and that makes me tired; and then I sit down and rest." He did not understand it.

At last the woman had finished her rope, and let it down through the hole in the ground till she thought she could see it touch the earth below. She got a strong stick and laid it across the hole, and tied the rope to it, and began to let herself down. For a long time she went down safely; but when she got to the end of the rope, she found it was not long enough, and that she was still far above the earth. For a long time she held on there, crying. At last, however, she had to let go; and she fell, and the fall broke her all to pieces. Although the fall killed her, her unborn child did not die; he was made of stone, and the fall did not kill him.

2. The Wish to Marry a Star[2]

Ojibwa

At the time of which my story speaks people were camping just as we are here. In the winter time they used birch bark wigwams. All the animals could then talk together. Two girls, who were very foolish, talked foolishly and were in no respect like the other girls of their tribe, made their bed out-of-doors, and slept right out under the stars. The very fact that they slept outside during the winter proves how foolish they were.

One of these girls asked the other, "With what star would you like to sleep, the white one or the red one?" The other girl answered, "I'd like to sleep with the red star." "Oh, that's all right," said the first one, "I would like to sleep with the white star. He's the younger; the red is the older." Then the two girls fell asleep. When they awoke, they found themselves in another world, the star world. There were four of them there, the two girls and the two stars who had become men. The white star was very, very old and was grey-headed, while the younger was red-headed. He was the red star. The girls stayed a long time in this star world, and the one who had chosen the white star was very sorry, for he was so old.

[2]Stith Thompson, Tales of the North American Indians (Bloomington: Indiana University Press, 1966), pp. 126-127.

There was an old woman up in this world who sat over a hole in the sky, and, whenever she moved, she showed them the hole and said, "That's where you came from." They looked down through and saw their people playing down below, and then the girls grew very sorry and very homesick. One evening, near sunset, the old woman moved a little way from the hole.

The younger girl heard the noise of the mitewin down below. When it was almost daylight, the old woman sat over the hole again and the noise of mitewin stopped; it was her spirit that made the noise. She was the guardian of the mitewin.

One morning the old woman told the girls, "If you want to go down where you came from, we will let you down, but get to work and gather roots to make a string-made rope, twisted. The two of you make coils of rope as high as your heads when you are sitting. Two coils will be enough." The girls worked for days until they had accomplished this. They made plenty of rope and tied it to a big basket. They then got into the basket and the people of the star world lowered them down. They descended right into an Eagle's nest, but the people above thought the girls were on the ground and stopped lowering them. They were obliged to stay in the nest, because they could do nothing to help themselves.

Said one, "We'll have to stay here until some one comes to get us." Bear passed by. The girls cried out, "Bear, come and get us. You are going to get married sometime. Now is your chance!" Bear thought, "They are not very good-looking women." He pretended to climb up and then said, "I can't climb up any further." And he went away, for the girls didn't suit him. Next came Lynx. The girls cried out again, "Lynx, come up and get us. You will go after women some day!" Lynx answered, "I can't, for I have no claws," and he went away. Then an ugly-looking man, Wolverine, passed and the girls spoke to him. "Hey, wolverine, come and get us." Wolverine started to climb up, for he thought it a very fortunate thing to have these women and was very glad. When he reached them, they placed their hair ribbons in the nest. Then Wolverine agreed to take one girl at a time, so he took the first one down and went back for the next. Then Wolverine went away with his two wives and enjoyed himself greatly, as he was ugly and nobody else would have him. They went far into the woods, and then they sat down and began to talk. "Oh!" cried one of the girls, "I forgot my hair ribbon." Then Wolverine said, "I will run back for it." And he started off to get the hair ribbons. Then the girls hid and told the trees, whenever Wolverine should come back and whistle for them, to answer him by whistling. Wolverine soon returned and began to whistle for his wives, and the trees all around him whistled in answer. Wolverine, realizing that he had been tricked, gave up the search and departed very angry.

3. The Girl Enticed to the Sky[3]

Arapaho

There was a camp-circle. A party of women went out after some wood for the fire. One of them saw a porcupine near a cottonwood tree and informed her companions of the fact. The porcupine ran around the tree, finally climbing it, whereupon the woman tried to hit the animal, but he dodged from one of the branches of the tree to the other, for protection. At length one of the women started to climb the tree to catch the porcupine, but it ever stopped just beyond her reach. She even tried to reach it with a stick, but with each effort it went a little higher. "Well!" said she, "I am climbing to catch the porcupine, for I want those quills, and if necessary I will go to the top."

When porcupine had reached the top of the tree the woman was still climbing, although the cottonwood was dangerous and the branches were waving to and fro; but as she approached the top and was about to lay hands upon the porcupine, the tree suddenly lengthened, when the porcupine resumed his climbing. Looking down, she saw her friends looking up at her, and beckoning her to come down; but having passed under the influence of the porcupine and fearful for the great distance between herself and the ground, she continued to climb, until she became the merest speck to those looking up from below, and with the porcupine she finally reached the sky.

The porcupine took the woman into the camp-circle where his father and mother lived. The folks welcomed her arrival and furnished her with the very best kind of accommodation. The lodge was then put up for them to live in. The porcupine was very industrious and of course the old folks were well supplied with hides and food.

One day she decided to save all the sinew from the buffalo, at the same time doing work on buffalo robes and other things with it, in order to avoid all suspicion on the part of her husband and the old folks, as to why she was saving the sinew. Thus she continued to save a portion of the sinew from each beef brought in by her husband, until she had a supply suitable for her purpose. One day her husband cautioned her, that while in search of roots, wild turnips and other herbs, she should not dig and that should she use the digging stick, she should not dig too deep, and that she should go home early when out for a walk. The husband was constantly bringing in the beef and hide, in order that he might keep his wife at work at home all the time. But she was a good worker and soon finished what was required for them.

Seeing that she had done considerable work, one day she started out in search of hog potatoes, and carried with her the digging stick. She ran to a thick patch and kept digging away to fill her bag. She accidentally struck a hole, which surprised her very much, and so she stooped down and looked in and through the hole, seeing below, a green

[3]Thompson, pp. 128-130.

earth with a camp-circle on it. After questioning herself and recognizing the camp-circle below, she carefully covered the spot and marked it. She took the bag and went to her own tipi, giving the folks some of the hog potatoes. The old folks were pleased and ate the hog potatoes to satisfy their daughter-in-law. The husband returned home too, bringing in beef and hides.

Early one morning the husband started off for more beef and hides, telling his wife to be careful about herself. After he was gone, she took the digging stick and the sinew she had to the place where she struck the hole. When she got to the hole, she sat down and began tying string, so as to make the sinew long enough to reach the bottom. She then opened the hole and laid the digging stick across the hole which she had dug, and tied one of the sinew strings in the center of this stick, and then also fastened herself to the end of the lariat. She gradually loosened the sinew lariat as she let herself down, finally finding herself suspended above the top of the tree which she had climbed, but not near enough so that she could possibly reach it.

When the husband missed her, he scolded the old people for not watching their daughter-in-law. He began to look for her in the direction in which she usually started off, but found no fresh tracks, though he kept traveling until he tracked her to the digging stick which was lying across the hole. The husband stooped down and looked into this hole and saw his wife suspended from this stick by means of a sinew lariat or string. "Well, the only way to do is to see her touch the bottom," said he. So he looked around and found a circular stone two or three inches thick, and brought it to the place. Again he continued, "I want this stone to light right on top of her head," and he dropped the stone carefully along the sinew string, and it struck the top of her head and broke her off and landed her safe on the ground. She took up the stone and went to the camp-circle. This is the way the woman returned.

4. The Fixed Star[4]

Blackfoot

One summer night when it was very hot inside the lodge, two young women went outside to sleep. They woke up before daylight and were looking up at the sky, when one of them saw the Morning Star. She said to her companion, "That is a very bright star. I should like him for a husband." She soon forgot what she had said. In a few days these two young women went out from the camp to gather wood. When they had made

[4]Clark Wissler, "Mythology of the Blackfoot Indians" Anthropological Papers of the American Museum of Natural History, Vol. 2, Pt. 1, 1908, pp. 58-61.

up their packs and were drawing them up on their shoulders with the pack-straps, the strap broke that belonged to the girl who said she wished the Morning Star for her husband. Every time she made up her bundle and raised it to her back, the strap would break. Her companion, who was standing by her side with her pack on her shoulders, began to grow weary. She said, "I shall go on with my load; you can follow."

When the young woman was left alone, and had made up her bundle again, a handsome young man came out of the brush. He wore a fine robe made of beaver-skins, and had an eagle-plume in his hair. When the young woman started to go on, he stepped in front of her. Whichever way she turned, he headed her off. Finally she said to him, "Why do you head me off?" The young man replied, "You said you would take me for your husband." "No," said the young woman, "you must be mistaken. I never had anything to do with you. I do not know you." "I am the Morning Star," said the stranger, "and one night, when you looked up at me, you said that you wished me for a husband. Now I have come for you." "Yes, I did say that," said the young woman. So she consented to go away with him. Then Morning Star put an eagle plume in her hair, and told her to shut her eyes. Then they went up into the sky.

Now the Sun was the father of the Morning Star and the Moon was his mother. When they came into the lodge, Morning Star said to his parents, "I have brought a wife with me." The parents were pleased with what their son had done. Moon gave the young wife four berries and a few drops of water in a little shell. These were given to her to eat and to drink. Though the young woman was very hungry, she could neither eat all of the berries nor drink all of the water, because these berries were all the food there was in the world and the shell contained all the water there was in the ocean (?).

After a time, Moon said to her daughter-in-law, "Now I shall give you a root-digger, and you may go out to dig roots; but you are not to dig that big turnip there, because it is medicine [nātoji'wa]." So the young woman went about the sky country digging roots for their food. She often looked at that fine large turnip growing there, and was curious to know why she was forbidden to dig it up. In course of time she gave birth to a child. One day, when it was old enough to sit alone, she said to herself as she went out to dig roots, "Now no one will know about it if I do dig it up." So she stuck her digging stick into the ground under the turnip; but, when she tried to raise it, the stick would not move. When she found that she could not get the stick out, she began to cry. Then two large white cranes flew down; one was a male and the other a female. The young woman prayed to them for help to get her root-digger out of the ground. Then the Crane-Woman said, "When I married I was true to my vow. I never had anything to do with any other man than my husband. It is because of this that I have power to help you. Your mother gave you this digging-stick. Now I shall teach you the songs that go with it." Then Crame-Woman made a smudge, took the hands of the woman into her own, and, while she sang the songs, placed them upon the digging-stick. Then Crane-Woman pulled out the stick, and, marching around in the direction of the sun, made three movements toward the turnip, and with the fourth dug it out. Now the

young woman took the digging-stick and the turnip home with her. When they saw what she had, they reprimanded her. Morning Star said to her, "What did you see when you dug out this turnip?" The woman replied, "I looked down through the hole and saw the earth, the trees, the rivers, and the lodges of my people."

"Now," said Morning Star, "I cannot keep you any longer. You must take the boy with you and go back to your people; but when you get there you must not let him touch the ground for two-seven [fourteen] days. If he should touch the ground before that time, he will become a puff-ball [a fungus], go up as a star, and fit into the hole from which you dug the turnip. He will never move from that place, like the other stars, but will always be still."

Sun said to her, "I shall call in a man to help you down to the earth." After a while a man came with a strong spider-web, to one end of which he tied the woman and the boy, and let them down through the hole from which the turnip was taken. The woman came down over the camp of her own people. The young men of the camp were playing at the wheel-game. One of them happened to look up into the sky, where he saw something coming down. Now this young man had very poor eyes, and, when he told his companions that something was coming down from the sky, they looked, and, seeing nothing, made sport of him. As he still insisted, they, in derision, threw dirt into his eyes. But after a while they, too, saw something coming down from the sky. As the woman reached the ground in the centre of the camp, some one, recognizing her, called out, "Here is the woman who never came back with her wood." Then all her friends came out to meet her, and her mother took her home.

Now, before the woman left the sky, Morning Star told her, that, since she had made one mistake in digging up the turnip, she would no doubt make another mistake, and allow the child to touch the ground before the time was up. So he advised her to make the sign of the Morning Star on the back of her lodge, so that she might be reminded daily of her duty. (The doors of the lodges at that time faced the sun, and the sign of the Morning Star was to be made upon the back of the lodge, because he always travels on the other side from the sun.)

The young woman kept careful watch over the boy for thirteen days. On this day her mother sent her out for water. Before going out, the young woman cautioned her mother to keep the child upon the bed, and not allow him to touch the ground. Now the grandmother was not so careful, because she did not understand the reason for watching the child; and while her back was turned he crawled out upon the ground. When she saw him, she caught him up, putting him back on the bed as quickly as she could. This seemed to make the child angry, for he pulled the robe up over himself. The grandmother paid no further attention to him.

Now, when the boy's mother came back, she looked around, and said, "Where is my child?" "Oh, he covered himself up with a robe," said the grandmother. The young mother rushed to the bed, pulled back the robe, and found nothing but a puff-ball [fungus]. She caught this up, and carried it in her bosom all the time.

That evening when the stars came out, she looked up into the sky. A new star stuck in the hole from which she pulled the turnip. Then she knew what had become of her child.

This is the way the Fixed Star came to be.

After this the woman painted circles around the bottom of her lodge to represent the puff-ball, or the Fallen Star [the one that came down]. She had already painted the Morning Star on the back of her lodge. This is why the people paint their lodges in the way that you see them. Also this woman brought down the turnip and the digging-stick. Crane-Woman taught her the songs that go with them and their use in the sun-dance. This was the beginning of the medicine-woman [leader in the sun-dance].

Many years after, this woman, while holding the sun-dance, made another mistake. She took some of the offerings from the sun lodge. When she did this, she died.

APPENDIX B

1. The Blind Man Who Was Cured by the Loon[5]

Chilcotin

A long time ago there lived a blind man, and he and his wife used to go hunting together. The woman would show him where to aim his arrow, while he would pull the bowstring, and in this way they hunted with success. One day while hunting, the woman saw a caribou, which the man shot, but his wife told him he had missed it. The man, however, doubted, and said, "I feel in my heart that I hit it." But the woman insisted, and said, "No, you missed it clean." And with that she left him and ran away. The man, being left alone, was helpless and was very sad. After a while he heard a Loon a long way off, and started to work slowly toward the sound of the Loon's call, and marked his path by fur which he pulled from his blanket of ground-hog skin. At last he reached the lake where the Loon was, and he called to him and said, "Loon, if you will give me back my sight, I will give you a necklace of shells." And the Loon answered, "Come into the water, and I will try." The man waded out, and the Loon told him to dip himself under the surface. He obeyed; and when he came up and opened his eyes, he could see dimly, but not well. And the Loon asked him, "Are your eyes all right now?" When he replied, "Not yet, I can only see dimly," the Loon told him to go under again, which he did. When he emerged this time, his eyes were as good as ever. Then the man took his shell necklace and threw it over the neck of the Loon, and said, "Wear this always." And that is how the Loon got his white collar. When the man came out of the water, he followed his tracks back to the place where he had shot the caribou, and, having dried the meat, started for his camp. His wife saw him coming, but did not stir, for she thought he was still blind; but when he reached the camp, he killed his wife, and burnt her and the caribou up together.

[5]Livingston Farrand, "Traditions of the Chilcotin Indians" Memoirs of the American Museum of Natural History, Vol. 4, (1900-1909), pp. 35-36.

2. The Origin of the Narwhal[6]

Smith Sound

There was a blind boy (or young man) who lived with his mother and sister. They went to a place where there was no one and lived alone. One day, when they were in their tent, a bear came up to it. Though the boy was blind he had a bow, and the woman aimed it at the bear for him. The arrow struck the bear and killed it. The mother, however, deceived her son and told him he had missed it. She cut it up and then cooked it. The young man now smelled the bear-meat, and asked his mother whether it was not bear he was smelling. She, however, told him he was mistaken. Then she and her daughter ate it, but she would give him nothing. His sister, however, put half her food in her dress secretly, to give him later. When her mother asked her why she was eating so much (noticing that she seemed to eat an unusual quantity), the girl answered that she was hungry. Later, when her mother was away, she gave the meat to her brother. In this way he discovered that his mother had deceived him. Then he wished for another chance to kill something, when he might not be thus deceived by his mother.

One day, when he was out of doors, a large loon came down to him and told him to sit on its head. The loon then flew with him toward its nest, and finally brought him to it, on a large cliff. After they had reached this, it began to fly again, and took him to a pond [the ocean?]. The loon then dived with him, in order to make him recover his eyesight. It would dive and ask him whether he was smothering; when he answered that he was, it took him above the surface to regain his breath. Thus they dived, until the blind boy could see again. His eyesight was now very strong; he could see as far as the loon, and could even see where his mother was, and what she was doing. Then he returned. When he came back, his mother was afraid, and tried to excuse herself, and treated him with much consideration.

One day he went narwhal-hunting, using his mother to hold the line. "Spear a small narwhal," his mother said, for she feared a large one would drag her into the water by the line fastened around her. He speared a small one, and she pulled it ashore. Then they ate its blubber. The next time two appeared together, a small white whale and a large narwhal. "Spear the small one again," she told him. But he speared the large one, and when it began to pull, he let go the line, so that his mother was dragged along, and forced to run, and pulled into the water. "My knife," she cried, in order to cut the rope. She kept calling for her knife, but he did not throw it to her, and she was drawn away and drowned. She became a narwhal herself, her hair, which she wore twisted to a point, becoming the tusk.

[6]A. L. Kroeber, "Tales of the Smith Sound Eskimo," Journal of American Folklore, 12(July-September 1899), 169-170.

After this, the man who had recovered his sight, and his sister, went away. Finally they came to a house. The brother was thirsty, and wanted water. He asked his sister for some, telling her to go to the house for it. She went up to it, but was at first afraid to go in. "Come in, come in!" cried the people inside, who were murderous adlit. When she entered, they seized her and ate her. She had stayed away a long time, and finally her brother went to look for her. He entered the house, but could not find her. An old man there, after having eaten of her, tried to say he did not have her, and did not know where she was. The brother, however, kept stabbing the inmates of the house with a tusk he had, trying to make them confess, but vainly, and finally killed them. Then her brother put her bones together and went away, carrying them on his back. Then the flesh grew on the bones again, and soon she spoke, "Let me get up!" But he said to her, "Don't get up!" At last she got up, however. Then they saw a great many people, and soon reached them. By this time his sister had quite recovered; she ate, and went into a house. She married there, and soon had a child. Her brother also married.

3. The Blind G·IT-Q!Ā'°DA[7]

Tsimshian

A blind man, his wife, and his little son, who loves his father, live on a salmon stream. A grizzly bear appears on the opposite side of the brook. The boy holds the bow for his father, aims the arrow, and the father shoots the grizzly bear. He hears the grizzly bear groan, and knows that he has hit it. The woman tells him that he missed it. She makes the boy pick up the arrow, washes it, and tells the man that he had hit a log. The man smells the fat. Every day mother and son eat meat, while the man is starving. The boy gives his father a little meat and tells him what is going on. The father asks the boy to take him to a lake where a loon is crying, who takes rubbish out of his eyes. By repeating this four times he restores the eyesight of the blind man. This matter had gotten into his eye because he had been careless in hunting. The woman finds the blood that had been removed from her husband's eye, and thinks that he is dead. The man goes home, tells his son what has happened, and does not allow the woman to enter. She freezes to death, and is transformed into a hooting owl. One day when the owl flies over his head, he falls down.

[7]Franz Boas, "Comparative Study of Tsimshian Mythology," 31st Annual Report of the Bureau of American Ethnology, 1909-1910 (Washington, D.C.: U.S. Government Printing Office, 1916.), p. 825.

4. The Loon's Necklace[8]

Carrier

A blind man and his wife go hunting. Whenever a caribou comes in sight, the woman directs the arrow, and the man shoots. One day when he hits a caribou, she tells him that he missed, and runs away. The man follows the call of the Loon, marking his trail by means of fur torn off from his mountain-goat blanket. He reaches the lake, and promises the Loon his necklace for the restoration of his eyesight. The Loon tells him to dive; and after he has dived several times, his eyesight has been restored. He gives the Loon his necklace, which becomes the white mark on the neck of the bird. He goes home, kills his wife, and burns her body, together with the caribou meat.

The Carrier version is practically identical with the Chilcotin tale, except that it is stated that the blind man was in the habit of moistening the arrow points with his saliva, which gave them magical power. After his wife has abandoned him, he wanders about aimlessly until he reaches the shore of a lake, where a Loon asks him what ails him. The Loon dives with him, instructing him to hide his eyes in the down on the back of its neck. The Loon dives, and emerges on the opposite shore of the lake. They dive again, emerging at the place where they had first dived, and the man has then regained his eyesight. He gives the Loon his dentalium necklace as a reward.

[8]Boaz, p. 827.

APPENDIX C

SUMMARY OF EXISTING INDIAN LITERATURE COURSES

In order to put the suggestions of Chapter Four into a context of current practice, I wrote to persons who teach American Indian literature and to persons who chair American Indian Studies programs requesting information. I received letters with varying degrees of information: book lists, syllabi, brochures, and bibliographies. From the information I received I can make several generalizations about how American Indian literature is taught at the college level:

1. The majority of the persons teaching American Indian literature are non-Indian.
2. American Indian literature is often taught in conjunction with other disciplines or combined with other ethnic literature in one course. For example, American Indian biography is taught in a history department and several anthropology departments use a number of American Indian literary materials.
3. Most of those who have been teaching American Indian literature for a few years have gradually changed reading lists, including more Indian writers now than in the past. This reflects the greater availability of Indian materials and perhaps a greater feeling of confidence in individual ability to teach the material.
4. Most non-Indian teachers still have some hesitancy about teaching ethnic literature, but most too have accepted the fact that were they not teaching it, Indian literature probably would not be taught at their institutions.

5. There are similar materials chosen for general or introductory courses, i.e., Black Elk Speaks, House Made of Dawn, The Way to Rainy Mountain, Little Big Man, Winter in the Blood and Radin's The Trickster. However, there is some disagreement about whether to include as much as possible in a course or to limit a course to a specific genre, i.e., tales, contemporary fiction, biography.
6. There is also disagreement about whether or not to concentrate on a limited number of tribes or culture areas. Those who choose an intensive approach use more ethnographic material and specialized readers.

This list was compiled from responses from the following persons:

Larry Evers, University of Arizona

Jeffrey Huntsman, Indiana University

Jack Marken, South Dakota State University

H. S. McAllister, University of North Dakota

Frederick McTaggart, Western Michigan University

Charles Roberts, California State University, Sacramento

Robert Sayre, University of Iowa

R. D. Theisz, Sinte Gleska College Center

Marilyn Waniek, St. Olaf College

APPENDIX D

1. Background for Teaching American Indian Literature

American Indian Historical Society. Indian Voices: The First Convocation of American Indian Scholars. San Francisco: American Indian Educational Publishers, 1970.
Several articles on Indian studies; includes the "Man Made of Words."

American Indian Historical Society. The Native American Today: The Second Convocation of American Indian Scholars. San Francisco: American Indian Educational Publishers, 1974.
Includes articles on curriculum development and Indian education.

Ballard, Louis W. "Cultural Differences: A Major Theme in Cultural Enrichment." Indian Historian, 2(Spring 1969), 4-7.
Value of Indian art and language.

Banks, James A. "Teaching Ethnic Minority Studies with a Focus on Culture." Educational Leadership, 29(November 1971), 113-117.
Focus is on social sciences; suggestions for new techniques to teach "humanness."

_____. "Teaching for Ethnic Literacy: A Comparative Approach." Social Education, 37(December 1973), 738-750.

_____. Teaching Strategies for Ethnic Studies. Boston: Allyn and Bacon, 1975.
Overview of ethnic studies; includes bibliographies for each group.

Barnett, Louise K. The Ignoble Savage. Westport, Conn.: Greenwood Press, 1975.
Discusses Indian stereotypes in American literature.

Black, Nancy B., and Bette S. Weidman. White on Red: Images of the American Indian. Port Washington, New York: Kennikat Press, 1976.
Literary accounts of North American Indians written by whites between 1607 and 1890.

Bock, Philip K. (ed.) Culture Shock: A Reader in Modern Cultural Anthropology. New York: Alfred A. Knopf, 1970.
General anthropological view.

Brewton, Berry. The Education of the American Indians: A Survey of the Literature. Washington, D.C.: U.S. Dept. of H.E.W., 1968.
Focus on Indian education.

Bruner, Jerome S. Toward a Theory of Instruction. Cambridge, Mass.: Harvard University Press, 1966.
Discussion of educational theory.

Byler, Mary Gloyne. "The Image of American Indians Projected by Non-Indian Writers." Library Journal, 99(15 February 1974), 546-549.
Focus is on inaccuracies in children's books.

Carlson, Lewis H., and George A. Colburn. In Their Place: White America Defines Her Minorities, 1850-1950. New York: John Wiley and Sons, 1972.
Includes excerpts from literature.

Cohen, Felix S. "Americanizing the White Man." American Scholar, 21(Spring 1952), 171-191.
Indian influence in America.

Costo, Rupert, and Jeannette Henry. Textbooks and the American Indian. San Francisco: Indian Historian Press, 1970.
Review of the misrepresentation of American Indians in textbooks.

Deloria, Vine. "The American Indian Image in North America." In Encyclopedia of Indians of the Americas. Ed. Keith Irvine. St. Clair Shores, Mich.: Scholarly Press, 1974, pp. 40-44.
Discusses both White and Indian images of American Indians.

Donelson, Kenneth L. "The Southwest in Literature and Culture: A New Horizon for the English Class." English Journal, 61(February 1972), 193-204.
A strong statement and rationale for including Anglo, Chicano, and Indian literature in an English curriculum.

The Emerging Minorities in America: A Resource Guide for Teachers. Santa Barbara: Santa Barbara County Board of Education, 1972.
Introduction plus sources.

Ewers, John C. "The Emergence of the Plains Indians as the Symbol of the North American Indian." Smithsonian Report for 1964 (Publication 4636). Washington, D.C.: Smithsonian Institution, 1965, pp. 531-544.
Excellent discussion of the stereotype of the war-bonneted Plains Indian.

Fiedler, Leslie A. The Return of the Vanishing American. New York: Stein and Day, 1968.
Deals primarily with the Indian in American literature.

Fisher, Dexter (ed.) Minority Language and Literature: Retrospective and Perspective. New York: Modern Language Association, 1977.
Papers from National Symposium on Minority Literature.

Folsom, James K. The American Western Novel. New Haven: College and University Press, 1966.
Chapter five is on "The Vanishing American."

Forbes, Jack D. "The Americanization of Education in the United States." Indian Historian, 7(Spring 1974), 15-21.
Forbes' philosophy of American education.

_____. Education of the Culturally Different; A Multi-cultural Approach. Far West Laboratory for Education Research and Development, 1969.
Mostly on teaching culturally different students.

_____ (ed.) The Indian in America's Past. Englewood Cliffs, New Jersey: Prentice Hall, 1964.
Includes early material by non-Indians.

Friar, Ralph E., and Natasha A. Friar. The Only Good Indian. The Hollywood Gospel. New York: Drama Book Specialists, 1972.
On the Indian in film.

Fry, William A. "Indian Awareness Through Literature." English in the Two-Year College, 8(April 1976), 4,6.
Interest and demand for Indian literature at the junior college level.

Gallant, Ruth. "Issues and Interests: First Grade Through College." North Dakota English, 1(Summer 1976), 26-31.
Suggestions for textbook evaluation, fiction evaluation, and detecting teacher ethnocentrism.

Golub, Lester S. "The New American Revolution: Multi-cultural Literature in the English Program." English Journal, 64(September 1975), 23-26.
Outline for multi-cultural English courses at secondary level.

Hallowell, A. Irving. "The Backwash of the Frontier: The Impact of the American Indian on American Culture." The Frontier in Perspective Ed. Walker D. Wyman and Clifton B. Kroeber. Madison: University of Wisconsin Press, 1957, 229-258.
Discusses Indian influence on American culture and literature.

Henry, Jeannette (ed.) The American Indian Reader: Education. San Francisco: Indian Historian Press, 1972.
Curriculum suggestions; includes article by Brandon on American Indian literature.

Hoover, Dwight W. The Red and the Black. Chicago: Rand McNally College Publishing Co., 1976.
Analysis of Blacks and Indians in American history and literature.

Hunter, William. Multi-cultural Education through Competency-Based Education. Washington, D.C.: A.A.C.T.E., 1974.
Includes section on Native Americans.

Iacopi, Robert L. (ed.) Look to the Mountain Top. San Jose, Calif.: H. M. Gousha Co., 1972.
Includes "The Static Images" by John C. Ewers.

Ianni, Francis A. J., and Edward Storey. Cultural Relevance and Educational Issues. Boston: Little, Brown and Co., 1973.
Discusses relationship between anthropology and education.

Indian Education: A National Tragedy--A National Challenge. 1969 Report of the Committee on Labor and Public Welfare, U.S. Senate. Made by its Special Subcommittee on Indian Education. 91st Congress, 1st Session.
Indian testimony before committee and results of study.

Josephy, Alvin M., Jr. The Indian Heritage of America. New York: Knopf, 1968.
Good general account of Indian history.

Kane, Michael B. Minorities in Textbooks: A Study of Their Treatment in Social Studies Texts. Chicago: Quadrangle Books, 1970.
Reviews books since 1949.

Keiser, Albert. The Indian in American Literature. New York: Oxford University Press, 1933.
A classic study tracing the Indian in literature from Pocahontas through the 20th century.

Kelley, Ernece B. (ed.) Searching for America. Urbana, Ill.: NCTE, 1972.
Lists criteria for teaching materials presented by the NCTE Task Force on Racism and Bias in the Teaching of English.

LaRoque, Emma. Defeathering the Indian. Agincourt, Canada: The Book Society of Canada Limited, 1975.
Personal account and suggestions for "destereotyping" the Indian.

Leeper, Robert R. (ed.) Dare to Care/Dare to Act: Racism and Education. Washington, D.C.: Association for Supervision and Curriculum Development, NEA, 1971.
Collection of articles on the subject.

Lewis, Robert W. "English and American Indian Studies." Indian Historian, 6(Fall 1973), 32-37.
Suggestions for the use of Indian literature in classes.

Nash, Gary B., and Richard Weiss. The Great Fear: Race in the Mind of America. New York: Holt, Rinehart, and Winston, 1970.
Historical view of stereotypes in culture and the literature.

Nichols, Roger L., and George R. Adams (eds.) The American Indian: Past and Present. Waltham, Mass.: Xerox College Publishing Co., 1971.
Includes "Myths that Hide the American Indian" by Oliver LaFarge.

Pearce, Roy Harvey. Historicism Once More. Princeton: Princeton University Press, 1969.
Includes articles on education, culture, and history.

Pearce, Roy Harvey. Savagism and Civilization: A Study of the Indian and the American Mind. Baltimore: Johns Hopkins Press, 1965.
Excellent account of historical attitudes towards the American Indian.

Rodrigues, Raymond J. "Preparing English Teachers for Cultural Pluralism." English Education, 6(February-March 1975), 131-138.
Presents questions which need to be explored and answered if we are to incorporate multi-cultural elements in the English classroom.

Roessel, Ruth. The Role of Indian Studies in American Education. Tsaile Lake, Chinle, Navajo Nation, Arizona: Navajo Community College Press, 1974.
Good summary and exploration of problems and values.

Rourke, Constance. The Roots of American Culture. New York: Harcourt Brace, 1942.
Discusses Indian influence on America.

Sando, Joe S. "White-Created Myths about the Native American." Indian Historian, 4(Winter 1971), 10-11.
Review of misconceptions.

Silet, Charles L. P., and Gretchen Bataille. "The Indian in the Film: A Critical Survey." Quarterly Review of Film Studies, 2(February 1977), 56-74.
Historical review of Indian images on the screen.

Slotkin, Richard. Regeneration Through Violence: The Mythology of the American Frontier 1600-1860. Middletown, Conn.: Wesleyan University Press, 1973.
Discussion of the struggle of the White man to claim the land and displace the Indian.

Stensland, Anna Lee. "The Indian Presence in American Literature." English Journal, 66(March 1977), 37-41.
Reviews Indian stereotypes in American literature and looks to Indian mythology and contemporary literature for new images.

Stent, Madelon D., William R. Hazard, and Harry N. Rivlin. Cultural Pluralism in Education: A Mandate for Change. New York: Appleton-Century Crofts, 1973.
Includes article by Vine Deloria: "The Rise and Fall of Ethnic Studies."

Tenkate, Herman F. C. "The Indian in Literature." Annual Report of the Board of Regents of the Smithsonian Institution. Washington: Smithsonian Institution Press, 1922, 507-528.
Discusses both novelists and poets.

Turner, Frederick. The Frontier in American History. New York: Holt, Rinehart, and Winston, 1962.
Explanation of famous "frontier thesis."

Vogel, Virgil. "The Indian in American History Textbooks." Integrated Education, 6(May-June 1968), 16-32.
Examines content which misrepresents the American Indian.

Washburn, Wilcomb. The Indian and the White Man. Garden City, New York: Anchor Books, 1964.
A collection of "documents" from first contacts to contemporary literature with Indian subject matter; useful also as a textbook.

Wax, Murray L. Indian Americans: Unity and Diversity. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1971.
Overview of American Indian cultures.

Work, James C. "Indian Literature: A Plea for Formality." Indian Historian, 7(Fall, 1974), 36-38.
Discussion of pedagogic technique for teaching American Indian literature.

Wyman, Walker D. and Clifton B. Kroeber. The Frontier in Perspective. Madison: University of Wisconsin Press, 1957.
Collection of articles.

2. Primary Works for the Classroom

Allen, Terry. The Whispering Wind: Poetry by Young American Indians. New York: Doubleday and Co., 1972.
Poetry from Indian students at the Institute of American Indian Arts.

Armstrong, Virginia Irving. I Have Spoken: American History through the Voices of the Indians. New York: Pocket Books, 1972.
Oratory.

Astrov, Margot (ed.) American Indian Prose and Poetry. New York: Capricorn, 1962.
Originally published in 1946; collection of translated prose and poetry with informative introduction.

Barrett, S. M. (ed.) Geronimo: His Own Story. New York: Ballantine, 1974.
Edited autobiography.

Bierhorst, John (ed.) Four Masterpieces of American Indian Literature. New York: Farrar, Straus, and Giroux, 1974.
Includes Questzalcoatl, The Ritual of Condolence, Cuceb, and The Night Chant.

_____. In the Trail of the Wind. New York: Farrar, Straus, and Giroux, 1971.
Collection of literal translations with an explanatory introduction.

_____. The Red Swan: Myths and Tales of the American Indians. New York: Farrar, Straus, and Giroux, 1976.
Collection of myths prefaced by critical analysis.

Boatright, Mody Coggin. The Sky is My Tipi. Dallas: Southern Methodist University Press, 1949.
Kiowa-Apache Tales.

Brandon, William. The Magic World: American Indian Songs and Poems. New York: William Morrow and Co., 1971.
Collections of free translations of traditional poetry.

Brown, Joseph Epes. The Sacred Pipe. Norman: University of Oklahoma Press, 1953.
Black Elk's account of the Seven Rites of the Oglala Sioux.

Chief Eagle, D. Winter Count. Denver: Golden Bell Press, 1968.
Novel.

Clark, Ella E. Indian Legends of the Pacific Northwest. Berkeley: University of California Press, 1953.
Mostly explanatory stories of geographical features.

Coffin, Tristram P. Indian Tales of North America: An Anthology for the Adult Reader. Philadelphia: American Folklore Society, 1961.
Good collection of tales with lengthy introduction.

Cook-Lynn, Elizabeth. Then Badger Said This. New York: Vantage Press, 1977.
Poetry, history, and tales.

Cronyn, George W. (ed.) American Indian Poetry: An Anthology of Songs and Chants. New York: Liveright, 1962.
Published originally in 1918 as The Path on the Rainbow; collection of translated poetry and songs with some glaring errors in interpretation.

Curtis, Natalie. The Indians' Book. New York: Dover Publications, 1968.
Reprint of 1923 edition; poems are given in native languages as well as English and are often explained by the author.

Day, A. Grove. The Sky Clears: Poetry of the American Indians. Lincoln: University of Nebraska Press, 1964.
First published in 1951; collection of songs with extensive commentary.

deAngulo, Jaime. Indian Tales. New York: Hill and Wang, 1953.
Stories based on his experiences with Pit River Indians of California; not to be taken as accurate stories.

_____. "The Story of the Gilak Monster and his Sister the Ceremonial Drum." Alcheringa, 1:1(1975), 12-24 and back cover.
Includes both recorded and written text, entire issue is useful for oral approach.

Deloria, Vine. Custer Died For Your Sins: An Indian Manifesto. New York: Macmillan, 1969.
Twentieth century view of the American Indian.

_____. God is Red. New York: Grosset and Dunlap, 1973.
Comparison of Indian religion and Christianity.

Dodge, Robert K., and Joseph B. McCullough. Voices from Wah'kon-tah: Contemporary Poetry of Native Americans. New York: International Publishers, 1974.
Good collection of recent poetry.

Eastman, Charles A. (Ohiyesa). Indian Boyhood. Greenwich, Conn: Fawcett, 1972.
Originally published in 1902; autobiographical.

_____. Soul of an Indian. Boston: Houghton Mifflin, 1911.
Autobiographical; emphasis on religion.

_____. From the Deep Woods to Civilization. Boston: Houghton Mifflin, 1916.
Autobiography.

Feldmann, Susan. The Storytelling Stone: Myths and Tales of the American Indians. New York: Dell Publishing Co., 1971.
Introduction plus collection of tales.

Fletcher, Alice Cunningham. Indian Story and Song from North America. Boston: Small, Maynard and Co., 1900.
Songs collected by the author.

Grinnell, George Bird. Blackfoot Lodge Tales, The Story of a Prairie People. New York: Charles Scribner's Sons, 1912.
Collection of stories told to Grinnell.

_____. By Cheyenne Campfires. New Haven: Yale University Press, 1926.
Collection of war stories, stories of mystery, hero myths, early stories, culture hero stories, and trickster stories.

_____. Pawnee, Blackfoot, and Cheyenne: History and Folklore of the Plains from the Writings of George Bird Grinnell. New York: Charles Scribner's Sons, 1961.
Collection of previously published material with an introduction by Dee Brown.

_____. Pawnee Hero Stories and Folk-Tales. Lincoln: University of Nebraska Press, 1961.
Originally published in 1889; includes hero stories, folk-tales, and notes on the Pawnee.

Hays, H. R. Children of the Raven: The Seven Indian Nations of the Northwest Coast. New York: McGraw Hill, 1975.
Study of the poetry of the Northwest.

Henry, Jeannette (ed.) The American Indian Reader: Literature. San Francisco: Indian Historian Press, 1973.
Introduction followed by several examples of American Indian writing.

Hodge, Gene Meany. Four Winds; Poems from Indian Rituals. Santa Fe: The Sunstone Press, 1972.
Collection of translations from Washington Matthews, Alice Fletcher, Herbert Spinden, etc.

Houston, James. Songs of the Dream People: Chants and Images from the Indians and Eskimos of North America. Don Mills, Ontario: Longman Canada Limited, 1972.
Collection of short songs illustrated with native art.

Kroeber, Theodora. The Inland Whale. Berkeley: University of California Press, 1964.
Nine California legends from seven tribes; discussion of each story.

Lame Deer, John (Fire), and Richard Erdoes. Lame Deer: Seeker of Visions. New York: Simon and Schuster, 1972.
Autobiography of contemporary Sioux holy man.

Levitas, Gloria, Frank R. Vivelo, and Jacqueline J. Vivelo. American Indian Prose and Poetry: We Wait in the Darkness. New York: G. P. Putnam's Sons, 1974.
Anthology divided into three sections; first two sections divided according to culture areas.

Lourie, Dick. Come to Power. Trumansburg, New York: The Crossing Press, 1974.
Eleven contemporary American Indian poets.

Lowenfels, Walter (ed.) From the Belly of the Shark: A New Anthology of Native Americans. New York: Vintage/Random House, 1973.
Includes many young Native American poets.

Lurie, Nancy. Mountain Wolf Woman. Ann Arbor: University of Michigan Press, 1966.
Excellent autobiography of Winnebago woman who lived to see the changes in the twentieth century on Indian lives.

Marriott, Alice, and Carol K. Rachlin. American Indian Mythology. New York: New American Library, 1968.
Good collection with lengthy introduction.

_____. Plains Indian Mythology. New York: Thomas Y. Crowell, 1975.
Divided into creation myths, how and why stories, stories of the 18th and early 19th centuries, and stories of today.

McLuhan, Terry C. Touch the Earth: A Self-Portrait of Indian Existence. New York: Pocket Books, 1972.
Artistic collection of literature and speeches.

McTaggart, Frederick. Wolf That I Am: In Search of the Red Earth People. Boston: Houghton Mifflin, 1976.
Author's account of his study of Mesquakie tales.

Milton, John R. The American Indian Speaks. Vermillion: Dakota Press, 1969.
Issue devoted to Indian literature.

_____. American Indian II. Vermillion: University of South Dakota Press, 1971.
Issue devoted to Indian literature.

_____. Four Indian Poets. Vermillion, South Dakota: Dakota Press, 1974.
Includes John Barsness, Paula Gunn Allen, Todd Haycock and Jeff Saunders.

Momaday, Natachee Scott. American Indian Authors. Boston: Houghton Mifflin, 1972.
Anthology which includes both traditional and contemporary literature.

Momaday, N. Scott. The Gourd Dancer. New York: Harper and Row, 1976.
Poetry.

_____. House Made of Dawn. New York: Signet, 1969. (Reprint of 1966 Harper and Row edition.)
Pulitzer prize winning novel set in the Southwest.

_____. "Kiowa Legends from The Journey of Tai-Me." Sun Tracks, 3(Fall 1976), 6-8.
The six narratives from the original publication which were not reprinted in The Way to Rainy Mountain.

_____. The Names; A Memoir by N. Scott Momaday. New York: Harper and Row, 1976.
A geneology of Momaday's family; useful with The Way to Rainy Mountain.

_____. The Way to Rainy Mountain. New York: Ballantine, 1969.
Kiowa tradition in three parts: mythical, historical, and personal.

Nasnaga. Indians' Summer. New York: Harper and Row, 1975.
Humorous and "fantastic" account of Indians taking over the United States on July 4, 1976.

Neihardt, John G. Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux. Lincoln: University of Nebraska Press, 1961. (Original 1952.)
Edited autobiography.

Niatum, Duane. Carriers of the Dream Wheel. New York: Harper and Row, 1975.
Collection of contemporary poetry.

Ortiz, Simon. Going for the Rain. New York: Harper and Row, 1976.
Poetry.

Radin, Paul. Crashing Thunder: The Autobiography of a Winnebago. 1926; reprint New York: Dover, 1963.
Useful with Mountain Wolf Woman.

Rose, Wendy. Hopi Roadrunner Dancing. Greenfield Center, New York: Greenfield Review Press, 1973.
Collection of Rose's poetry.

_____. Long Division: A Tribal History. New York: Strawberry Press, 1976.
Poetry.

Rosen, Kenneth. The Man to Send Rain Clouds: Contemporary Stories by American Indians. New York: Vintage, 1975.
Collection of contemporary short stories.

_____. Voices of the Rainbow. New York: Viking Press, 1975.
Collection of contemporary poetry.

Rothenberg, Jerome. Shaking the Pumpkin; Traditional Poetry of the Indian North Americas. Garden City, New York: Doubleday and Co., 1972.
Songs, tales, and drama in free translations.

Sanders, Thomas E., and Walter W. Peek. Literature of the American Indian. Beverly Hills: Glencoe Press, 1973.
Comprehensive anthology with helpful introductory chapters to each section.

Scott, Lalla. Karnee; A Paiute Narrative. Greenwich, Conn.: Fawcett, 1966.
Story of half-breed Annie, a Paiute in Nevada.

Shaw, Anna Moore. Pima Indian Legends. Tucson: University of Arizona Press, 1968.
Legends collected by the author since 1930.

Silko, Leslie. Ceremony. New York: Viking, 1977.
Novel set on Laguna Reservation after World War II.

_____. Laguna Woman. Greenfield Center, New York: Greenfield Review Press, 1974.
Collection of Silko's poetry.

Simmons, Leo W. Sun Chief. The Autobiography of a Hopi Indian. New Haven: Yale University Press, 1942.
Good autobiography.

Standing Bear, Chief Luther. Land of the Spotted Eagle. Boston: Houghton Mifflin Co., 1933.
Autobiographical.

_____. My People the Sioux. London: Williams and Norgate, Ltd., 1928. Reprinted Lincoln: Bison Books, University of Nebraska, 1974.
Autobiographical.

Storm, Hyemeyohsts. Seven Arrows. New York: Harper and Row, 1972.
Controversial account of Cheyenne mythology.

Tedlock, Dennis. Finding the Center: Narrative Poetry of the Zuni Indians. New York: The Dial Press, 1972.
Collection of Zuni narratives in free translations.

Thompson, Stith. Tales of the North American Indians. Bloomington: Indiana University Press, 1966.
Collection of several early tales; first published in 1929.

Turner, Frederick W. III. The Portable North American Indian Reader. New York: Viking Press, 1974.
Anthology includes tales, poetry, oratory, and contemporary writing.

Vanderwerth, W. C. Indian Oratory: Famous Speeches by Noted Indian Chieftains. Norman: University of Oklahoma Press, 1971.
Oratory.

Velarde, Pablita. Old Father, the Story Teller. Globe, Arizona: D. S. King, 1960.
Pablita tells several stories which she heard as a child.

Vinz, Mark, and James L. White (eds.) The First Skin Around Me: Poems by Native Americans. Moorehead, Minn.: The Dacotah Territory Press, 1976.
A brief and inexpensive collection of several contemporary poets.

Vizenor, Gerald. Anishinabe Adisokan: Tales of the Anishinabe People. Minneapolis: Nodin Press, 1970.
Vizenor's interpretations of the tales.

_____. Anishinabe Nagamon: Songs of the People. Minneapolis: Nodin Press, 1970.
Vizenor's interpretations of the songs of the people who have been variously called Ojibway, Ojibwa, and Chippewa.

_____. The Everlasting Sky; New Voices from the People Named the Chippewa. New York: Crowell-Collier, 1972.

Walsh, Marnie. A Taste of the Knife. Boise, Idaho: Aksata Press, 1976.
Poetry.

Welch, James. Riding the Earthboy 4o. New York: Harper and Row, 1976.
Collection of Welch's poetry.

_____. Winter in the Blood. New York: Harper and Row, 1974.
Novel about Blackfeet Indian.

White, James (ed.) Dacotah Territory. 6(Winter 1973-74), entire issue.
All Indian literature.

Witt, Shirley Hill, and Stan Steiner. The Way: An Anthology of American Indian Literature. New York: Alfred A. Knopf, 1972.
Mostly on contemporary literature, but includes some early songs and speeches.

Zuni People. The Zunis: Self Portrayals. Albuquerque: University of New Mexico Press, 1972.
Zuni oral literature with Alvina Quam as translator.

3. Secondary Works for the Teacher or Advanced Student

Alexander, Hartley Burr. "Indian Songs and English Verse." American Speech, 1(August 1926), 571-674.
An early critical look at American Indian songs.

_____. The Mythology of All Races, Volume Ten. Boston: Marshall Jones Co., 1916.
Summarizes religion and myths of North American Indian tribes; includes bibliography and illustrations.

_____. The World's Rim: Great Mysteries of the North American Indians. Lincoln: University of Nebraska Press, 1953.
Discusses the Pipe of Peace, Tree of Life, Abiding Rock, Corn Maidens, Children, the Sun Dance, Life as Ordeal, and the Last Trail; ceremonies and rites, both personal and communal.

Allen, Paula. "Symbol and Structure in Native American Literature: Some Basic Considerations." College Composition and Communication, 24(October 1973), 267-270.
Excellent article on the oral tradition.

"An Interview with N. Scott Momaday." Puerto Del Sol, 12(1973), 21-38.
N. Scott Momaday discusses writing and his role as an American Indian author.

Austin, Mary. The American Rhythm. New York: Harcourt, Brace, and Co., 1923.
Collection of Indian songs "reexpressed."

Barnes, Nellie. "American Indian Verse, Characteristics of Style." Bulletin of University of Kansas, 22(1921), 368-421.
Discussion of subjects, symbols, and structures.

Beck, Mary. "Oral Literature of Native Alaska." Indian Historian, 4(Summer 1971), 17-20.
Records some of the legends of Southeastern Alaska, especially discusses the culture hero.

Bernardi, Anne L. "Native American Literature." English Journal, 64 (January 1975), 71-72.
A curricular study for 11th grade English.

Bevis, William. "American Indian Verse Translations." College English, 35(March 1974), 693-703.
Discussion of free translations of Brandon, Rothenberg, and others.

Bierhorst, John. "American Indian Verbal Art and the Role of the Literary Critic." Journal of American Folklore, 88(October-December 1975), 401-408.
Outlines approaches that have been used and presents his own approach.

Blackburn, Thomas C. December's Child; A Book of Chumash Oral Narratives. Berkeley: University of California Press, 1975.
Detailed analysis of Chumash culture and oral tradition.

Boas, Franz. "Comparative Study of Tsimshian Mythology," 31st Annual Report of the Bureau of American Ethnology, 1909-1910. Washington, D.C.: U.S. Government Printing Office, 1916.

_____. "The Mythology and Folktales of the North American Indians." In Race, Language, and Culture. New York: Macmillan, 1940.
1914 article on myths and tales and the characters found in American Indian literature.

_____. "Stylistic Aspects of Primitive Literature." Journal of American Folklore, 38(July-September 1925), 329-339.
Discusses song and tale; uses "Star Husband Tale" as an example.

Brandon, William. "American Indian Literature." Indian Historian, 4(Summer 1971), 53-55.
A review of several collections.

Brinton, Daniel G. Myths of the New World. 3rd ed. New York: Haskell House Publishers, 1968.
First published in 1876; study of myth, sacred numbers, symbols, creation myths, etc.

Brunvand, Jan Harold. Folklore; A Study and Research Guide. New York: St. Martin's Press, 1976.
Practical guide to methods of folklore study.

_____. The Study of American Folklore. New York: W. W. Norton, 1968.
General information on the field of folklore.

Burland, Cottie. North Indian Mythology. Middlesex: Hamlyn Publishing Group, 1965.
Includes several stories and list of "gods" and "spirits."

Campbell, Joseph. The Masks of God. Four volumes. New York: Viking, 1959-68.
Most all of Campbell's work is excellent for studies of comparative mythology.

Chamberlain, Alex F. "Primitive Woman Poet." Journal of American Folklore, 16(October-December 1903), 205-221.

Chapman, Abraham. Literature of the American Indians: Views and Interpretations. New York: New American Library, 1975.
Anthology of articles of critical thought from late 1900's to present.

Coffin, Tristram P., and Hennig Cohen. Folklore in America. Garden City, New York: Doubleday, 1966.
General introduction to folklore.

Cook, Elizabeth. "Propulsives in Native American Literature." College Composition and Communication, 24(October 1973), 271-274.
Discussion of changes in traditional literature and what remains the same.

Day, A. Grove. "The Indian as Poet." The American Indian, 6(Spring 1952), 13-21.
Discussion of traditional songs, their types and purposes.

Day, Gordon M. "Oral Tradition as Complement." Ethnohistory, 19 (1972), 99-108.
Deals with Abenaki traditions.

Densmore, Frances. The American Indians and Their Music. New York: The Womans Press, 1926.
Collection of songs with interpretations.

_____. "The Words of Indian Songs as Unwritten Literature." Journal of American Folklore, 63(October-December 1950), 450-458.
Survey of the songs of several tribes with the emphasis on the words used.

Dillingham, Peter. "Literature of the American Indian." English Journal, 62(January 1973), 37-41.
Survey of recently published materials.

Dundes, Alan. "Structural Typology in North American Indian Folktales." In The Study of Folklore. Ed. Alan Dundes. Englewood Cliffs: Prentice Hall, 1965. pp. 206-215.
Analysis of structure and motif in Indian tales.

Eliade, Miacea. Gods, Goddesses, and Myths of Creation. New York: Harper and Row, 1974.
Includes several Indian creation myths.

Evers, Lawrence J. "Native American Oral Literatures in the College English Classroom: An Omaha Example." College English, 36 (February 1975), 649-662.
Article gives an organized method for using oral literature in class.

_____. "Words and Place: A Reading of House Made of Dawn." Western American Literature, 11(February 1977), 297-320.
A thorough analysis of the novel emphasizing language and landscape.

Farrand, Livingston. "Traditions of the Chilcotin Indians," Memoirs of the American Museum of Natural History, Vol. 4, 1900-1909.

Fontana, Bernard L. "American Indian Oral History: An Anthropologist's Note." History and Theory, 8(1969), 366-370.
Concerned with validity of oral history.

Garrett, Roland. "The Notion of Language in Some Kiowa Folktales." Indian Historian, 5(Summer 1972), 32-37, 42.
Discussion of some of the tales in The Way to Rainy Mountain.

Georges, Robert A. (ed.) Studies on Mythology. Homewood, Ill.: The Dorsey Press, 1968.
Includes essays by Franz Boas, Ruth Benedict, and Clyde Kluckhohn.

Gorman, Carl N. "Navajo Vision of Earth and Man." Indian Historian, 6(Winter 1973), 19-22.
Discusses stories within cultural context, includes a story.

Grinnell, George Bird. "Falling Star." Journal of American Folklore, 34(January-March 1921), 308-315.
Northern Cheyenne version of Star Husband tale.

Haile, Father Berard, and Leland C. Wyman. Beautyway: A Navajo Ceremonial. New York: Pantheon Books, 1957.
In-depth study of beautyway myth, color plates of sand paintings, and bibliography on Navajo.

Haslam, Gerald. "American Indians: Poets of the Cosmos." Western American Literature, 5(Spring 1970), 15-29.
Discussion and examples of poetry and tales.

_____. "American Oral Literature: Our Forgotten Heritage." English Journal, 60(September 1971), 709-723.

_____. "The Light That Tells the Word: Native American Literature." South Dakota Review, 11(1973), 27-41.
Discussion of style and types of oral literature.

_____. "Literature of the People: Native American Voices." College Language Association Journal, 15(1971), 153-170.
Discusses purposes of Native American literature.

_____. "Who Speaks for the Earth?" English Journal, 62(January 1973), 42-47.
Uses American Indian literature as one example of literature that expresses a concern for ecology.

Hofmann, Charles. American Indians Sing. New York: The John Day Co., 1967.
A general review of song and dance; includes bibliography of available records.

_____. "Frances Densmore and the Music of the American Indian." Journal of American Folklore, 59(January-March 1946), 45-50.
Focus on translations of American Indian songs.

Howard, Helen Addison. "Literary Translators and Interpreters of Indian Songs." Journal of the West, (April 1973), 212-228.
Discusses eight early translators of Indian songs: Alice Fletcher, Frances Densmore, Mary Hunter Austin, Alice Corin, Eda Lou Walton, and Ruth M. Underhill.

Hylton, Marion W. "On a Trail of Pollen: Momaday's House Made of Dawn." Critique, No. 2.14(1972), 60-69.
Critical article on the novel.

Hymes, Dell. "Folklore's Nature and the Sun's Myth." Journal of American Folklore, 88(October-December 1975), 345-369.
Definition of folklore and terms associated with it applied to "The Sun's Myth" of the Chinook.

_____. "Discovering Oral Performance and Measured Verse in American Indian Narrative." New Literary History, 8(Spring 1977), 431-457.
Discusses structure of Chinook narratives and compares his theory with Levi-Strauss and Tedlock.

Jacobs, Melville. The Content and Style of an Oral Literature. Chicago: University of Chicago Press, 1959.
On Clackamas Chinook myths and tales.

_____. "A Look Ahead in Oral Literature Research." Journal of American Folklore, 79(July-September 1966), 413-427.
History of the methods of collecting oral materials and suggestions for future study.

Kittredge, William. "The Snow Never Falls Forever." Harper's, 245 (November 1972), 120-123.
Review of Seven Arrows, Lame Deer, Finding the Center, and Touch the Earth.

Kroeber, A. L. "Tales of the Smith Sound Eskimo." Journal of American Folklore, 12(July-September 1899), 169-170.

Levi-Strauss, Claude. "The Structural Study of Myth." Journal of American Folklore, 68(October-December 1955), 428-444.
Structuralist study of selected myths.

Lincoln, K. R. "Native American Tribal Poetics." Southwest Review, 60(Spring 1975), 101-116.
Impressionistic view of the songs.

Lowie, Robert Harry. Studies in Plains Indian Folklore. Berkeley and Los Angeles: University of California Press, 1942.
Emphasis on Hidatsa and Mandan cultures.

Leuders, Edward. "Color Symbolism in the Songs of the American Indian." Western Humanities Review, 12(Spring 1958), 115-120.
Points out that almost all color references in Indian poetry have symbolic meaning.

MacShane, Frank. "American Indian Literature." Chelsea, 29(July 1971), 75-91.
Discussion of myths and historical literature.

Maranda, Pierre, and Elli Kongas Maranda (eds.) Structural Analysis of Oral Tradition. Philadelphia: University of Pennsylvania Press, 1971.
Discusses specific approach to folktales; gives methods for structural analysis.

Marriott, Alice. Saynday's People: The Kiowa Indians and the Stories They Told. Lincoln: University of Nebraska Press, 1963.
Stories of Kiowa Trickster-Hero Saynday.

McAllister, Harold S. "Incarnate Grace and the Path of Salvation in House Made of Dawn." South Dakota Review, 12(Winter 1974-75), 115-125.
Focuses on Angela and also accounts for many Christian allusions in the novel.

_____. "'The Language of Shamans': Jerome Rothenberg's Contribution to American Indian Literature." Western American Literature, 10(February 1976), 293-309.
McAllister defends Rothenberg and Tedlock and disapproves of Brandon's translations.

McCluskey, Sally. "Black Elk Speaks: and so does John Neihardt." Western American Literature, 6(Winter 1972), 231-242.
Approaches book as literature rather than autobiography.

McTaggart, Frederick. "Native American Literature: Teachings for the Self." English Education, 6(October-November 1974), 3-10.
Purpose of the literature and explanation of the oral materials using Storm's material from Seven Arrows.

Medwick, Lucille. "The Native American Poet." New York Quarterly, No. 7(Summer 1971), 68-86.
Collection of traditional and contemporary poems with little commentary.

Momaday, N. Scott. "The Man Made of Words." In Indian Voices; The First Convocation of American Indian Scholars. San Francisco: Indian Historian Press, 1970, pp. 49-84.
Momaday's explanation of the oral tradition and his philosophy on the role of language.

_____. "The Story of the Arrowmaker." The New York Times Book Review, (4 May 1969) Section 7, Part 1, page 2.
Explanation of tale in The Way to Rainy Mountain.

Moon, Sheila. A Magic Dwells; A Poetic and Psychological Study of the Navajo Emergence Myth. Middletown, Conn.: Wesleyan University Press, 1970.
Jungian approach to myth to explain and discuss lengthy Navajo ceremony.

Murphey, Marjorie N. "Silence, the Word, and Indian Rhetoric." College Composition and Communication, 21(December 1970), 356-363.
On Indian oratory.

Nicholas, Charles A. "The Way to Rainy Mountain: N. Scott Momaday's Hard Journey Back." South Dakota Review, 13(Winter 1975-76), 149-158.
Discussion of book's organization and the convergence of personal and cultural experience.

Oleson, Carole. "The Remembered Earth: Momaday's House Made of Dawn." South Dakota Review, 11(Spring 1973), 59-78.
Discusses novel and meaning "carried in the unifying symbol of the everlasting earth."

Ortiz, Alfonso. The Tewa World: Space, Time, Being, and Becoming in a Pueblo Society. Chicago: University of Chicago Press, 1969.
Discusses Tewa origin myth and the implications of myth on the culture.

Ortiz, Simon J. "Song/Poetry and Language--Expression and Perception." Sun Tracks, 3(Spring 1977), 9-12.
Examines language as the key element of song.

Pope, Polly. "Toward a Structural Analysis of North American Trickster Tales." Southern Folklore Quarterly, 31(September 1967), 274-86.
Study of "Bungling Host" tale; focuses on both content and structure.

Povey, John. "My Proud Headdress-New Indian Writing." Southwest Review, 57(Autumn 1972), 265-280.
Discusses and gives examples of contemporary Indian poetry.

Radin, Paul. Primitive Man as Philosopher. New York: Dover Publications, 1957.
Originally published in 1927; not limited to Indians, but good comparative analysis of religion and philosophy.

_____. The Trickster: A Study in American Indian Mythology. New York: Bell Publishing Inc., 1956.
In-depth study of trickster figure; useful also as a textbook.

Ramsey, Jarold W. "The Wife Who Goes Out Like a Man, Comes Back as a Hero: The Art of Two Oregon Indian Narratives." Publications of the Modern Language Association, 92(January 1977), 9-18.
Structuralist interpretation of two stories.

Red Wing, Princess. "Indian Communications." College Composition and Communication, 23(December 1972), 350-356.
Includes poems, prayers, chants, and list of Indian contributions.

Reichard, Gladys A. "Literary Types and Dissemination of Myths." Journal of American Folklore, 34(January-March 1921), 269-307.
Detailed analyses of Star Husband, Lodge-Boy and Thrown Away, and Earth Diver myths.

Rexroth, Kenneth. Assays. New York: New Directions, 1961.
Chapter on "American Indian Songs," pp. 52-68.

Rich, George W. "Rethinking the 'Star Husbands.'" Journal of American Folklore, 84(October-December 1971), 436-441.
Questions validity of previous studies on the tale.

Robinson, David E. "Angles of Vision in N. Scott Momaday's House Made of Dawn." Selected Proceedings of the Third Annual Conference on Minority Studies. Ed. George E. Carter and James R. Parker. LaCrosse: Institute for Minority Studies, 1976. pp. 129-141.
Discussion of the novel and comparison with Faulkner's The Sound and the Fury.

Roemer, Kenneth M. "Survey Courses, Indian Literature, and The Way to Rainy Mountain." College English, 37(February 1976), 619-624.
Argues that if only one book is used in a course, use this one. Excellent overview and analysis of Chapters 4, 14, and 24.

Rooth, Anna Birgitta. "The Creation Myths of the North American Indians." Anthropos, 52(1957), 497-508.
Analyzes creation myths into eight types according to content and geographical location.

Sanders, Thomas E. "Tribal Literature: Individual Identity and the Collective Unconscious." College Composition and Communication, 24(October 1973), 256-266.
Discusses the epic tradition, religion, and the collective unconscious in both traditional and contemporary Indian writing.

Sayre, Robert F. "Vision and Experience in Black Elk Speaks." College English, 32(February 1971), 509-535.
Excellent discussion of Black Elk Speaks.

Skinner, Alanson. "Some Aspects of the Folklore of the Central Algonkin." Journal of American Folklore, 27(January-March 1914), 97-100.
Analysis of typical properties, actions, and phrases found in the folklore.

_____. "Traditions of the Iowa Indians." Journal of American Folklore, 38(October-December 1925), 425-506.
Collection of tales from the Iowa Indians.

Sorber, Edna C. "Indian Eloquence as American Public Address." Indian Historian, 5(Fall 1972), 40-46.
Oratory.

_____. "The Noble Eloquent Savage." Ethnohistory, 19(Summer 1972), 227-236.
Oratory.

Spinden, Herbert J. "American Indian Poetry." Natural History, 19 (March 1919), 301-308.
Discussion on problems of translation; several examples of traditional poetry.

_____. Songs of the Tewa. New York: The Exposition of Indian Tribal Arts, Inc., 1933.
Traditional literature with explanatory comments.

Stensland, Anna Lee. "American Indian Culture: Promises, Problems, and Possibilities." English Journal, 60(December 1971), 1195-1200.
Includes lists of books for high school and junior high.

_____. "Indian Writers and Indian Lives." Integrated Education, 12(November-December 1974), 3-7.
Argument for inclusion of Indian literature in junior and senior high schools.

_____. "Traditional Poetry of the American Indian." English Journal, 64(September 1975), 41-47.
Summary and annotated bibliography of various translations.

Strelke, Barbara. "N. Scott Momaday: Racial Memory and Individual Imagination." In Literature of the American Indians: Views and Interpretations. Ed. Abraham Chapman. New York: New American Library, 1975. pp. 348-357.
Discusses both House Made of Dawn and The Way to Rainy Mountain.

Swanson, G. E. "Orpheus and Star Husband: Meaning and the Structure of Myths." Ethnology, 15(April 1976), 115-133.
A study of the two myths with the author's explanations.

Tedlock, Dennis. "On the Translation of Style in Oral Narrative." Journal of American Folklore, 84(January-March 1971), 114-133.
Analysis of earlier methods of translation and emphasis on his methods of translating "sounds."

_____. "The Story of How a Story Was Made." Alcheringa, 5(1973), 120-125.
A Zuni story told to Tedlock; record included in the journal.

_____. "The Way of the Word of the Breath." Alcheringa, 1:2 (1975), 4-5.
Discusses metaphor and myth.

_____. "Toward an Oral Poetics." New Literary History, 8(Spring 1977), 507-519.
Presents ethnopoetic approach to American Indian poetry.

_____, and Barbara Tedlock (eds.) Teachings From the American Earth; Indian Religion and Philosophy. New York: Liveright, 1975.
Anthology of articles, some of which discuss the relationship of religion to the literature.

Thompson, Stith. The Folktale. New York: Dryden Press, 1946.
Includes material on early translations.

_____. "The Star Husband Tale." In The Study of Folklore. Ed. Alan Dundes. Englewood Cliffs: Prentice-Hall, 1965. pp. 414-474.
Discussion of the 86 versions of the tale with maps showing the concentrations and spread of the tale.

_____. Tales of the North American Indians. Bloomington: Indiana University Press, 1966.
First published in 1929; includes myths, trickster tales, hero tales, journies to other worlds, animal wives and husbands, tales borrowed from Europeans, and Bible stories.

Toelken, J. Barre. "The Native American: A Review Article." Western Folklore, 29(October 1970), 268-278.
Reviews books published in the 1960's and 1970's.

_____. "The 'Pretty Language' of Yellow Man: Genre, Mode and Texture in Navajo Coyote Narratives." Genre, 2(September 1969), 211-235.
Analysis of language and function in the tales.

Trimmer, Joseph F. "Native Americans and the American Mix: N. Scott Momaday's House Made of Dawn." Indiana Social Studies Quarterly, 28(Autumn 1975), 75-91.

Trimble, Martha Scott. N. Scott Momaday. Boise, Idaho: Boise State College, 1973.
Discussion of works, biography, and bibliography; a good reference.

Untermeyer, Louis (ed.) American Poetry, from the Beginning to Whitman. New York: Harcourt, Brace, & Co., 1931.
Good essay on American Indian poetry, pp. 687-704.

Walton, Eda Lou, and T. T. Waterman. "American Indian Poetry." American Anthropologist, 27(January-March 1925), 25-52.
Discussion of Navajo, Pueblo and Pima poetry.

Waterman, T. T. "The Explanatory Element in the Folktales of North American Indians." Journal of American Folklore, 27(January-March 1914), 1-54.
Lengthy review of explanatory tales.

Waters, Frank. Masked Gods: Navaho and Pueblo Ceremonialism. New York: Ballantine, 1970.
Originally published in 1950; explanations of myths and ceremonies.

Welch, James. "Tradition and Indian Poetry." South Dakota Review, 11(Autumn 1973), 39-40.
Contemporary writer's view of traditional heritage.

Williams, Mentor L. Schoolcraft's Indian Legends. East Lansing: Michigan State University Press, 1956.
Introduction which explains legends is helpful.

Wilson, Eddie W. "The Moon and the American Indian." Western Folklore, 24(April 1965), 87-100.
Uses of the moon in tales.

_____. "The Owl and the American Indian." Journal of American Folklore, 63(July-September 1950), 336-344.
Discusses the universal belief of the owl as a warning of death and the sacred nature of the owl.

Wissler, Clark. "Mythology of the Blackfoot Indians." Anthropological Papers of the Museum of Natural History, Vol. 2, Pt. 1, 1908.

Zolla, Elémire. The Writer and the Shaman: A Morphology of the American Indian. New York: Harcourt, Brace, Jovanovich, 1973.
Includes chapters on Indian literature.

4. Bibliographies and Sourcebooks

Annotated Bibliography of Multi-Ethnic Curriculum Materials. Lincoln: Nebraska State Department of Education (Division of Instructional Services), 1975.
Excellent bibliography.

Antell, Will, and Lee Antell. American Indians: An Annotated Bibliography of Selected Library Resources. Minneapolis: University of Minnesota, 1970.
Includes guidelines for choosing Native American materials.

ASD Adult Library Materials Committee. "A Selective Bibliography of Bibliographies of Indian Materials for Adults." American Libraries, 3(February 1973), 115-117.
Good checklist for specialized bibliographies as well as general.

Bibliography of Nonprint Instructional Materials on the American Indian. Provo, Utah: Brigham Young University, Institute of American Indian Studies, 1972.
Includes films, slides, transparencies, maps, charts, records, multimedia kits.

Brandon, William. The American Heritage Book of Indians. New York: Dell Publishers, 1961.
Historical account from the first contact to the present.

_____. The Last Americans: The Indian in American Culture. New York: McGraw-Hill Book Company, 1974.
Revised version of above book; includes a selection of poetry.

Bush, Alfred L., and Robert S. Fraser. American Indian Periodicals in the Princeton University Library. Princeton: Princeton University Library, 1970.
Listing of newspapers and magazines.

Byler, Mary Gloyne. American Indian Authors for Young Readers: A Selected Bibliography. New York: Association on American Indian Affairs, 1973.

Center for the Study of Man (Smithsonian Institution). "Current North American Indian Periodicals." Social Education, 36(May 1972), 494-500.
List of magazines, journals, and newsletters.

Coffin, Tristram P. Journal of American Folklore; Analytical Index for Volumes 1-70 (1888-1957). Philadelphia: American Folklore Society, 1958.
Most useful are "Subjects and Areas in Folklore" and "Nationalities and Ethnic Groups."

Collier, John. The Indians of the Americas. New York: W. W. Norton and Co., 1947.
Historical view of the American Indian.

Dearmin, Evalyn Titus. "Ethnic Bibliographies as Aids in the Teaching of Composition." College Composition and Communication, 27 (February 1976), 36-40.
The use of pluralistic materials in the writing class is stressed.

Dennis, Henry C. (ed.) The American Indian, 1492-1970; A Chronology and Factbook. Dobbs Ferry, New York: Oceana Publications, 1971.
Chronology of key events, bibliography, and biographies of both historical and contemporary Indians.

Dockstader, Frederick J. The American Indian in Graduate Studies: A Bibliography of Theses and Dissertations. New York: Heye Foundation, 1957.

Forbes, Jack D., Carl N. Gorman, Kenneth R. Martin, and David Risling, Jr. Handbook of Native American Studies and Chronology of Native American History. Davis, California: Native American Studies, 1970.
Useful for entire Indian studies program.

Freeman, John F. Guide to Manuscripts Relating to the American Indian in the Library of the American Philosophical Society. Philadelphia: American Philosophical Society, 1966.
Useful for specific tribes.

Gibson, A. M. "Sources for Research on the American Indian." Ethnohistory, 7(Spring 1962), 121-136.
Lists libraries and major collections.

Gill, George A. A Reference Resource Guide of the American Indian. Tempe, Ariz.: Arizona State University Press, 1974.
Includes lists of agencies, museums, films, records, libraries, publishers, etc.

Gollnick, Donna M., Frank H. Klassen, and Joost Yff. Multicultural Education and Ethnic Studies in the United States: An Analysis and Annotated Bibliography of Selected ERIC Documents. Washington, D.C.: American Association of Colleges for Teacher Education and ERIC Clearinghouse on Teacher Education, 1976.
Extensive list.

Gridley, Marion E. Indians of Today. 4th ed. Chicago: I.C.F.P. Inc., 1971.
A "Who's Who" of Indian people.

Haywood, Charles. A Bibliography of North American Folklore and Folksong. 2nd ed. New York: Dover Publishers, 1961.
Includes both articles and books; arranged according to culture areas.

Henry, Jeannette. Index to Literature on the American Indian (1970, 1971, 1972, 1973). San Francisco: Indian Historian Press, 1972, 1972, 1974, 1975.
Annual bibliography divided according to tribe and subject areas.

Hirschfelder, Arlene. "Bibliography of Sources and Materials for Teaching about American Indians." Social Education, 36(May 1972), 488-493.
Includes teachings units and visual and written materials.

_____. American Indian and Eskimo Authors: A Comprehensive Bibliography. New York: Association on American Indian Affairs, 1973.

_____. American Indian and Eskimo Authors: A Representative Bibliography. New York: Association on American Indian Affairs, 1970.
Books by Indians only.

Hodge, F. W. (ed.) Handbook of the American Indian North of Mexico. Bureau of American Ethnology Bulletin 30, 2 Vols. Washington, D.C.: Smithsonian Institution, 1907-1910.
Old source, but useful as a reference work.

Hodge, William H. A Bibliography of Contemporary North American Indians. New York: Interland, 1976.
Includes study guides.

Index to Bibliographies Held by Project Media. Minneapolis, Minn.: National Indian Education Association, 1974.

Irvine, Keith (ed.) Encyclopedia of the Indians of the Americas. Vol. 1. St. Clair Shores, Mich.: Scholarly Press, 1974.
Includes thirteen articles on various topics and a chronology 25,000 B.C. to A.D. 1974.

Keating, Charlotte W. Building Bridges of Understanding Between Cultures. Tucson: Palo Verde Publishing Co., 1971.
Primarily elementary and high school titles.

Klein, Barry T., and Daniel Icolari. Reference Encyclopedia of the American Indian. 2 vols., 2nd ed. Rye, New York: Todd Publications, 1973.
Some useful information on museums, tribal councils, local Indian associations.

"Legends and Myths." Washington, D.C.: U.S. Government Printing Office, 1969.
Bibliography available from Bureau of Indian Affairs.

Marken, Jack. The Indians and Eskimos of North America: A Bibliography of Books in Print through 1972. Vermillion: Dakota Press, 1973.
Comprehensive bibliography, though hard to find particular items.

Marquis, Arnold. A Guide to America's Indians: Ceremonials, Reservations, and Museums. Norman: University of Oklahoma Press, 1974.
Book is divided regionally.

Moquin, Wayne, and Charles VanDoren. Great Documents in American Indian History. New York: Praeger Publications, 1973.
Survey of Indian life and history through Indian voices.

Murdock, George P., and Timothy J. O'Leary. Ethnographic Bibliography of North America. 4th ed. 5 vols. New Haven: Human Relations Area Files, 1975.
Ethnographic bibliography arranged according to culture areas.

Naumer, Janet Noll. "American Indians: A Bibliography of Sources." American Libraries, 1(October 1970), 861-864.
General list of books, pamphlets, periodicals and non-print materials.

Newberry Library, Chicago. Dictionary Catalog of the Edward E. Ayer Collection of Americana and American Indians. 16 vols. Boston: G. K. Hall and Co., 1961-1972.
Guide to publications, maps, and manuscripts at the Newberry Library.

Oswalt, Wendell H. This Land was Theirs: A Study of the North American Indian. 2nd ed. New York: Wiley, 1973.

Owen, Roger C., James J. F. Deetz, and Anthony D. Fisher. The North American Indians: A Sourcebook. New York: Macmillan, 1967.
Includes basic articles, bibliography, and film lists.

Rickards, Montana H. Literature about the American Indian: A Guide for Adult Education Leaders. Monmouth, Oregon: Oregon College of Education, 1971.
Review essay and bibliography with the emphasis on the Northwest coast.

Sayre, Robert F. "A Bibliography and an Anthology of American Indian Literature." College English, 35(March 1974), 704-706.
A brief listing of books.

Smith, Dwight L. Indians of the United States and Canada: A Bibliography. Santa Barbara, Calif.: American Bibliographical Center--Clio, Inc., 1976.
Divided according to pre-Columbian Indian history, tribal history, general Indian history and the Indian in the twentieth century.

Smith, William F., Jr. "American Indian Literature." English Journal, 63(January 1974), 68-72.
Annotated bibliography of anthologies, autobiographies, poetry, and traditional narratives.

Steiner, Stan. The New Indians. New York: Harper and Row, 1968.
Analysis of contemporary events and philosophies.

Stensland, Anna Lee. Literature by and about the American Indian: An Annotated Bibliography for Junior and Senior High School Students. Urbana, Ill.: National Council of Teachers of English, 1973.
Includes discussion and study guides for particular books.

Terrell, John Upton. American Indian Almanac. New York: World Publishing Co., 1971.
Information on most tribes, both historical and cultural.

Timmons, Alice. "Reading and Viewing." Civil Rights Digest, 6(Fall 1973), 55-56.
Brief bibliography.

Ullom, Judith C. Folklore of the North American Indians, An Annotated Bibliography. Washington, D.C.: Library of Congress, 1969.
Annotated and arranged by culture areas.

Vogel, Virgil J. "Bibliography: A Selected Listing." Indian Historian, 1(Summer 1968), 36-38.
Deals with Indian influence on America.

_____. This Country Was Ours. New York: Harper and Row, 1972.
Historical documents and extensive bibliography.

Whiteford, Andrew Hunter. "North American Indians, 1492-1969." Choice, 6(February 1970), 1709-1719.
According to subject area.

APPENDIX E. TEACHING AMERICAN INDIAN LITERATURE: AN INTERVIEW WITH N. SCOTT MOMADAY

April 16, 1977

Q. In my own teaching I have come to believe that one must begin a course in American Indian literature by giving students a firm foundation in the oral tradition, spending time on the idea of ceremony and the songs and the stories which make up ceremony. I think part of that idea came from reading some of your things and I suspect you would agree with that. Is that your perception of where to begin teaching Indian literature?

A. I agree with that completely. In the first place, it is very difficult to understand the oral tradition and difficult for most of us to imagine what the oral tradition really is. We're so used to the written tradition that it's hard, maybe impossible for us, to conceive of what it means to deal only in the spoken word, but there are obviously really great differences between the two traditions. They may be more apparent than real, but so much more emphasis is put on listening and remembering, I think, in the oral tradition and so much more emphasis is put on the word. When someone in the oral tradition takes it upon himself to speak, I think he does it much more seriously and is much more aware of the responsibility involved.

Q. You experienced the tales as you grew up in a natural context, having learned the tales within the family, within the home. Indian people often have suggested that because of this, one should not teach the oral tales in the classroom. Do you think it's possible to teach successfully elements of the oral tradition in the classroom to either Indians or non-Indians?

A. I think it is. Last term I taught a course called "The Storyteller and His Art" and we ended up with too many people, about 25. I wanted simply to talk about what it means to tell a story, who the storyteller is, what his relationship is to his listeners and we ended up by telling stories for the most part. I thought there was great value to that kind of course; taught over a period of time it ends up by being something very, very important.

Q. What is your attitude toward the changes that translators have made in the oral materials? Some critics have spent their lives seeking the "correct" versions and others, such as Rothenberg or Brandon, have attempted to get at the sounds of the literature and have, in the process, apparently or seemingly changed some of the stories and songs. You used a version of "Falling Star" in The Way to

Rainy Mountain. How is this dealt with in the classroom? Students seem worried that they're getting the "wrong" version.

A. I think we over-emphasize the problems of translation. There are many kinds of translation. You can put the emphasis of translation on many different aspects. I happen to believe that that is not really important in the long run and I'm skeptical of the prevailing attitude that something is inevitably lost in translation. Of course something is lost in the translation. But there is such a thing as a good translation. It is really, after all, the spirit of the story that I'm most interested in. The translation poses no real problem in that regard. Looking back on one of those early prayers that Washington Matthews translated, as far as I can tell, (and I've talked to a number of Navajos about it--native speakers who have looked carefully at the translation), it's a good one. It brings across the principal ingredients of that prayer and the concepts within it. When I was writing down the tales in Rainy Mountain, for example, I was initially worried about that. What happens? What am I doing to these wonderful things in the oral tradition by freezing them into print? I still don't know the whole answer to that, but I think that in getting the spirit of the stories across and being as true as possible to the expression as it was given to me; it ended up by being eminently worthwhile.

Q. In The Way to Rainy Mountain Grandmother Spider has difficulty recognizing the sun's child as either a boy or a girl. There's a test to find out. Alice Marriott in her discussion of characters suggests that this kind of character be called homosexual; however, I feel that it is more appropriate to speak of them as androgynous. Have you ever thought about the identification of the character who appears to have both male and female traits.

A. No, I've never thought too much about that. Like you, I'm somewhat suspicious of the emphasis on homosexuality in that series of stories about the twins. That simply was given to me. I don't know much more than that about it and haven't thought very deeply into that. I love that story of the twins. I have an idea that there at one time must have been a kind of epic story and I have an idea that many tales of the twins have been lost or at least haven't come down to me. I think several of the stories in the collection in The Way to Rainy Mountain have a part in that first story about the child who is carried up to marry the sun and gives birth to the boy who divides himself in two. There are several stories about brothers and I have an idea that they are the twins though connections get lost.

Q. One of the problems I have in teaching Indian literature is confronting the "wholeness," I mean having students understand a little bit about anthropology, comparative religion, about history

and psychology. How much do you feel one must know in order to teach American Indian literature and how much can we expect students to know?

A. The more you know the better, of course, but I think it's also possible to teach Indian tradition simply by pointing out that there is a difference in viewpoints. We're talking after all about a specific world view, and it's a very complicated world view. It's intricate in many ways. That's the initial realization--once you understand that you're talking about fundamental differences in ways of thinking, then you've made a big step and you can go a long way on that basis. If you understand that, it's possible to teach without understanding all the intricacies of the particular world view.

Q. There's always the question whether or not non-Indians can teach Indian literature. What is your feeling on that?

A. I think they can. I think that is within limits. I've talked to a lot of people who seem to have been entirely successful teaching Indian world view who are themselves not Indian. I know several people in that category. Peter Nabokov, who's a friend of mine and whom I call a Russian Crow because he spent some time on a Crow reservation and wrote a book called Two Leggings: The Making of a Crow Warrior, has a very keen understanding and many fine perceptions of the Crow way of life and is perfectly qualified as far as I can see to teach courses in Indian world view.

Q. When House Made of Dawn first came out, one reviewer in Commonweal called Abel a "muddled" character and generally seemed not to understand the book, feeling the hero didn't come through and wasn't a hero at all. Do you find a greater understanding now of American Indian literature and a greater understanding now of the things you're doing and others are doing than existed five or six years ago?

A. Yes, I think so. I think there's a growing understanding of the Indian in our society and, of course, that's all to the good. I think the situation is changing.

Q. I would also like to ask you some questions on symbolism in the novel. Most of these are just questions I've had because they've come up in classes and because I'm curious about whether or not authors put the symbols in. I read an interview you gave that was published in Puerto del Sol in which you said people sometimes come up with things you weren't sure were there but you discover they are indeed there. Would the Albino have lived forever if Abel had not killed him? Was he the personification of evil and was Abel's "act of imagination" necessary to destroy that evil that had existed in the community from the time of the Albino's birth?

Do you see him as a real person or do you see him (the Albino) as also an imaginary figure?

A. I think that I see him in both ways and maybe more emphatically in the second way. He is a kind of spiritual realization to me. Of course we're talking about the whole concept of witchcraft in Pueblo society and that's a very, very large subject. I had many things in mind when I was dealing with the Albino. I think I thought of him primarily though as a kind of symbolic and spiritual reality--rather than as an individual man.

Q. The fact that as he is dying he suddenly grows old suggests to me that he would have remained living until someone ended that and then he grew old and died. Also the Albino's attraction to Abel appears to be much like Angela's in that both see Abel in sexual and sensual ways. Both scenes (key scenes with the Albino and with Angela) stress an animalistic attraction, and both the Albino and Angela seek a vision of the land that other whites (perhaps represented by Millie and her father) have spent their lives denying. Angela seems to achieve it, but the Albino, of course, dies and is evil and is gone. How much did you intend Angela and the Albino to be alike? Was there any intention at all of linking Angela and the Albino? I find the book filled with parallels and opposites and I wondered if Angela and the Albino could be paired?

A. I think they can. I had to some extent a kind of comparison in mind when I was writing the book. They both test Abel in certain ways--not in the same way. But they are alike in that they demand certain difficult responses from Abel. Yes, I think there is a parallel of some kind there.

Q. Many critics have assumed that the "Cain" of the novel is white society. I heard a paper last year in which the writer assumed Cain to be all of the other Indians in the novel (even Martinez is seen as an Indian). I guess my own interpretation is that Cain is just another side of Abel, reflecting the dualism that each of us has, and that actually it was Cain--that side of Abel--who killed the Albino. That gives credance to the notion that Abel was not at all responsible--that it was the other half of him that was doing the killing of the Albino and that ultimately at the end, the "Abel side" of Abel triumphs when he returns and is running. I don't know if that's a totally erroneous sort of assumption or what you had in mind when you named your character Abel. You must surely have been thinking in terms of twins or brothers.

A. Yes, but perhaps to a lesser extent than most people realize. I didn't want to make too much of the Abel-Cain story in the novel. Of course it was there in my mind, but I think at a fairly low level. I knew someone at Jemez whose name was Abel and I had that character very much in mind through part of the writing anyway. So the name is more suggestive than I meant it to be.

Q. This is a very naive question about House Made of Dawn. Why do the people keep an eagle in the cage in the town?

A. I don't know clearly why they do it. I suspect that it's simply to keep the spirit of the eagle close by. They hunt eagles still and there is an Eagle Society at Jemez. They go out at least once a year and they are gone until they come back with eagles--one or two at least. I have very fine memories of that Golden Eagle in the cage at Jemez. I used to go by and look at it and in The Names I wrote a little piece about the confrontation--looking through the wire at the eagle who glowered at me. I suspect they keep it just to have the spirit close by.

Q. In reading Paul Horgan's The Heroic Triad, I came across a section where he talked about the initiation into the Kiva and that the masked Kazinas would beat the initiate prior to initiation. It immediately brought to mind Abel's beating by an unknown assailant. One assumes it's Martinez, but that really isn't spelled out and so his assailant is a sort of a masked, unknown assailant. Though physically beaten, Abel is spiritually restored. I was wondering if in your mind you were thinking in terms of the initiation into a Kiva society?

A. Yes, that figured into my writing that particular passage. It is an initiation of some kind.

Q. Would you tell me something about the symbolism of the running?

A. The running has to do with harvests. The race which is run at Jemez is an imitation, I understand, of the water flowing in the channels in the spring--the irrigation ditches. The running is in connection with the ceremony of clearing the ditches--making the ditch ready for the water. That is the essential symbolism--the water being so important to the culture and to that part of the world. The man running is fitting himself into the basic motion of the universe--the water running through the channel. That is simply a symbolism which prevails in the southwestern Indian world.

Q. What were the ashes then? How would that fit in?

A. I can't tell you exactly. I suspect that the ashes represent a kind of purification--another basic element. The man covers himself with the evidence of fire.

Q. Do they burn the ditches out when they clear them?

A. No, they don't, as far as I know. It's just a matter of raking the ditches clean of debris and stones and so on. Maybe they do in some cases burn the ditches out. I don't think I've seen that.

Q. Going back full circle from the oral tradition and House Made of Dawn, do you think it's possible to teach House Made of Dawn without students understanding the oral tradition?

A. No, I'm just guessing about this. I've never taught House Made of Dawn. I've talked to people who have and I suspect that the answer is no; one really must imagine at least what the oral tradition is in order to understand certain parts of the book. Tosamah in his sermon instructs the reader in the oral tradition to an extent. If you fail to understand that instruction, then you risk losing a part of the book.

Q. There was one other question about the symbolism. Did you intend for the image of the fishes that die in order for the next generation to live to be foreshadowing. There's the sense of overlapping symbolism when Francisco dies and Abel lives that the old generation passes on and in the process of passing on and of dying gives life to the new generation. Did the fish fit in with Francisco's death?

A. Yes, I think so. Probably not at a very conscious level in the writing, but just as I have said on a number of occasions and as you commented awhile ago with reference to the Puerto del Sol article, so much goes on in the writing. I have been asked questions by people, "Is it true that you meant this?" I have on a number of occasions had the perfectly wonderful experience of realizing that, yes, of course I meant that, though I wasn't necessarily consciously aware of it as the time. But you write out of the subconscious to such a degree that you're not always aware of what the implications and consequent meanings of your expression are. That's one of the most exciting things about writing. I know other writers have had that experience of understanding something they've written long after the fact. There are probably things in House Made of Dawn and in other writings that I understood at the time at one level and have come to understand on a different level and will again in the future understand on yet another level.